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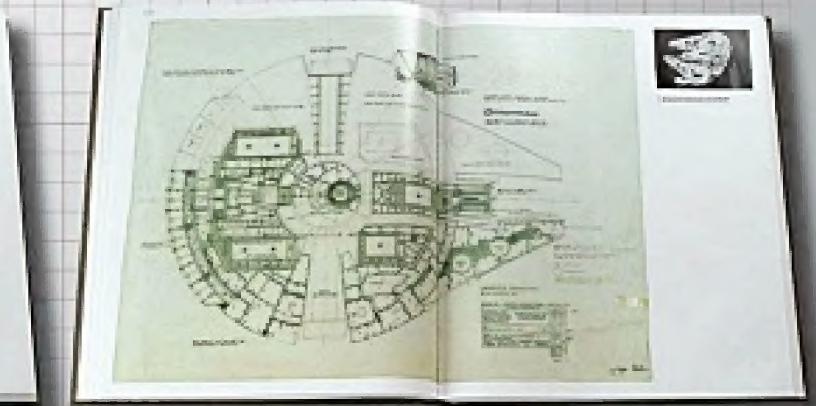
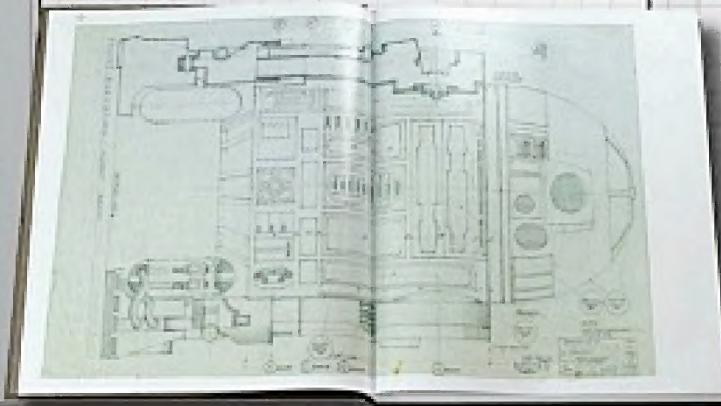
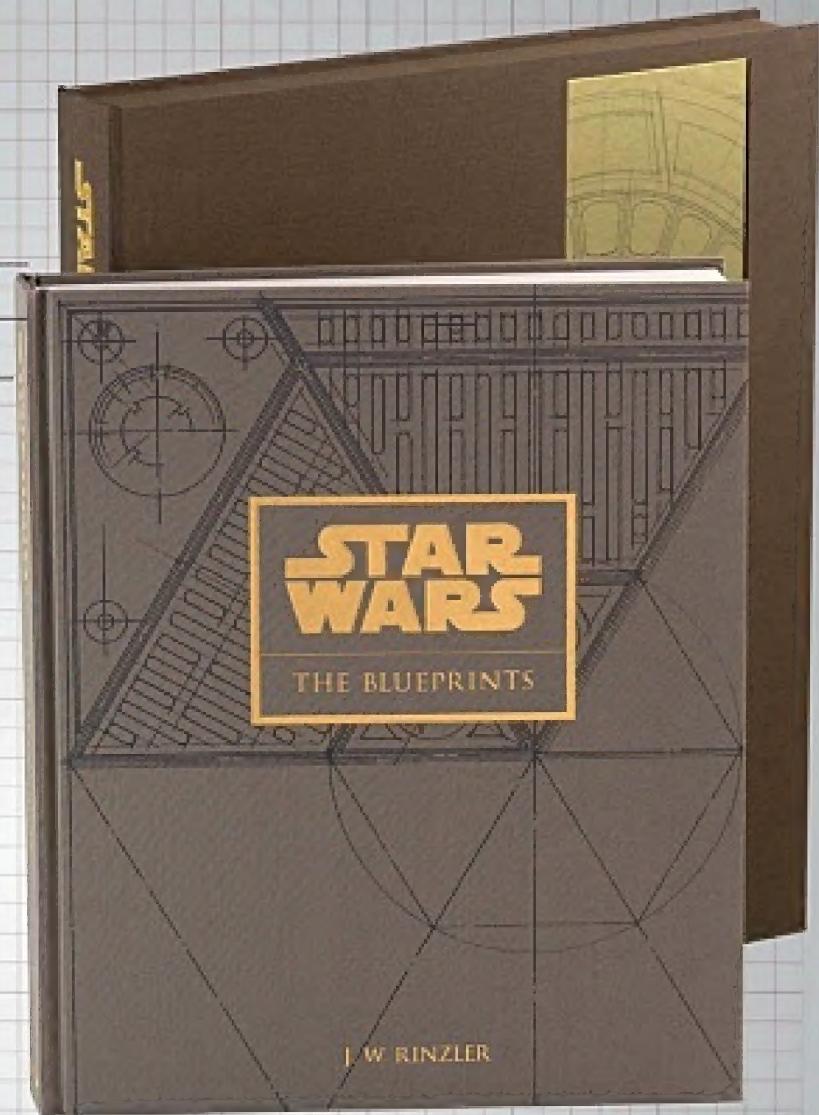
# STAR WARS

## THE BLUEPRINTS

This brilliant book reproduces, for the first time, the original blueprints created for the filming of the *Star Wars* saga.

Drawn from the Lucasfilm Archives, it combines insightful commentary from best-selling author J. W. Rinzler with vivid and intricate details directly from the designers and draftsmen who helped create *Star Wars*' iconic sets and over 250 original blueprints.

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**"I need to speak to the Jedi Council.  
The situation has become much more  
complicated." —Qui-Gon Jinn, *Star Wars:  
Episode I The Phantom Menace***

Qui-Gon's right. Of course, Qui-Gon is always right. The situation has become even more complicated because, as this issue of *Star Wars Insider* hits newsstands, Episode I is poised to return to theaters—in 3D!

Those of you who were there the first time around, will no doubt be feeling a little nostalgic. The Summer 1999 was an amazing time to be a *Star Wars* fan, with tantalizing trailers, packed toy stores, and the whole world hungry for George Lucas to complete his saga. Who knew that we'd get a resurgence of popularity for our beloved space epic that survives—and thrives—to this day?

As well as celebrating *The Phantom Menace* with an exclusive interview with Industrial Light & Magic's John Knoll, and some never-before-seen storyboards, we've taken a look at Jar Jar's greatest moments! Lock up your breakables!

We'd love to hear from you if your first experience of seeing *Star Wars* in a theater is the 3D re-release! Maybe you've taken some kids along; what did they think? Write in to the address on the left, and we might just print your letter!

May the Force be with you all,

Jonathan Wilkins,  
Editor

# STAR WARS

FEBRUARY/MARCH 2012

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# THIS ISSUE....

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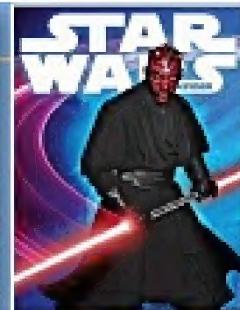
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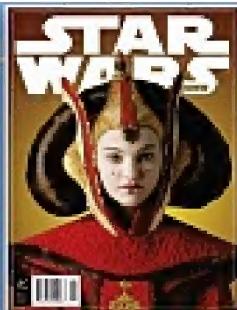
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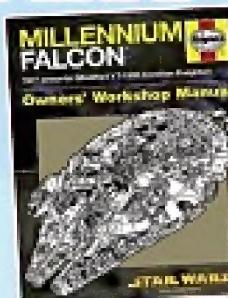
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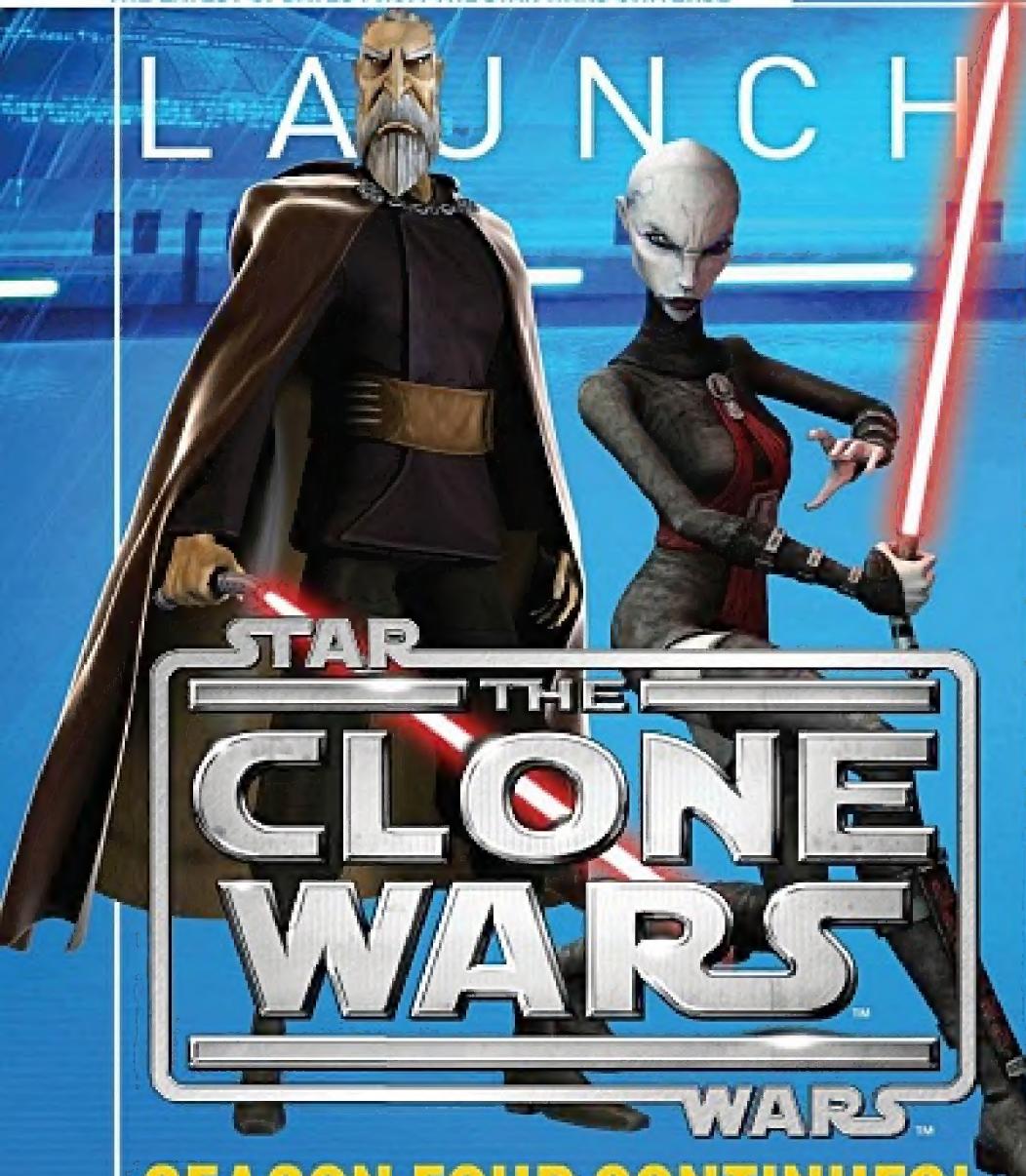
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TITAN  
COMICS

# LAUNCH PAD



## STAR WARS THE CLONE WARS™

### SEASON FOUR CONTINUES!

AS THE EPIC FOURTH SEASON HEADS TOWARDS ITS CLOSE, HERE'S WHAT TO EXPECT IN FEBRUARY...

#### "THE BOX"

AIRDATE: FEBRUARY 3

DIRECTED BY BRIAN KALIN O'CONNELL

WRITTEN BY BRENT FRIEDMAN

Obi-Wan Kenobi takes part in a deadly contest to establish warriors fierce enough to participate in a plot to kidnap Palpatine.

Look out for: The man with the hat is back as fan favorite Embo returns!

#### "CRISIS ON NABOO"

AIRDATE: FEBRUARY 10

DIRECTED BY DANNY KELLER

WRITTEN BY BRENT FRIEDMAN

Count Dooku and his squad of bounty hunters launch their plan to kidnap Palpatine. Can Obi-Wan and Anakin stop them?

Look out for: A return visit to Naboo.

#### "MASSACRE"

AIRDATE: FEBRUARY 24

DIRECTED BY STEWARD LEE

WRITTEN BY KATIE LUCAS

The first episode of a four-part season finale. Count Dooku seeks revenge for his betrayal at the hands of Asajj Ventress and the Nightsisters. Look out for: The sinister army of the undead!

#### SEASON FOUR OF STAR WARS THE CLONE WARS CONCLUDES WITH THE FOLLOWING EPISODES:

"BOUNTY"

"BROTHERS"

"REVENGE"

## WEEKEND DATES!

This year's *Star Wars* Weekends at Disney's Hollywood Studios theme park in Orlando, Florida, will start May 18 and run through June 10. The centerpiece of the experience will be the 3D Star Tours: The Adventures Continue attraction, but there are plenty of surprises to be announced. Here are the dates:

May 18-20

May 25-27

June 1-3

June 8-10

Check out the Disney Parks Blog, <http://disneyparks.disney.go.com/blog/>, for the latest updates.

## A WIN FOR MINI VADER

The industry magazine, *Ad Week*, has named the Volkswagen TV commercial featuring a youngster dressed as Darth Vader the best of 2011. First broadcast Sunday, February 6, 2011, during Fox's coverage of Super Bowl XLV, the advertisement dubbed "The Force" swiftly became a pop-culture phenomenon.

The advertisement went on to be enjoyed by over 44 million people on YouTube.



The littlest Darth uses the Force... or does he?

# LAUNCH PAD

## STAR AWARDS

LUCASFILM COMPANIES NOMINATED FOR ANNIE AWARDS

This year's nominations for the 39th Annie Awards, given by the International Animated Film Society, include both *Star Wars: The Clone Wars* and *Star Tours*.

The winners will be announced Saturday, February 4 in Los Angeles. Lucasfilm companies received 12 Annie nominations, 5 for Lucasfilm Animation and 7 for ILM. The nominations are:

**Best General Audience Animated TV Production**  
*Star Wars: The Clone Wars*, Lucasfilm Animation

**Animated Effects in an Animated Production**  
Joel Aron *Star Wars: The Clone Wars*, Lucasfilm Animation

**Voice Acting in a Television Production**  
Dee Bradley Baker as clone troopers, *Star Wars: The Clone Wars*, Lucasfilm Animation

Nika Futterman as Asajj Ventress, *Star Wars: The Clone Wars*, Lucasfilm Animation

**Editing in Television Production**  
Jason W. A. Tucker *Star Wars: The Clone Wars*, Lucasfilm Animation

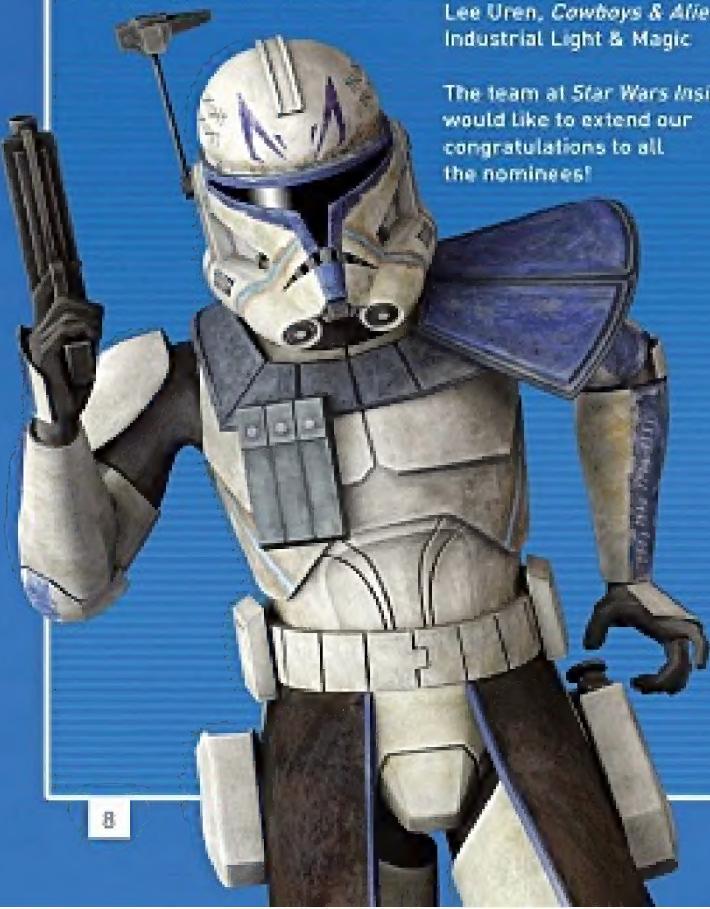
**Best Animated Special Production**  
*Star Tours*, Industrial Light & Magic

**Award for Best Animated Special Production**  
*Star Tours*, Industrial Light & Magic

**Animated Effects in an Animated Production**  
Chase Cooper, *Rango*, Industrial Light & Magic  
Willi Geiger, *Rango*, Industrial Light & Magic

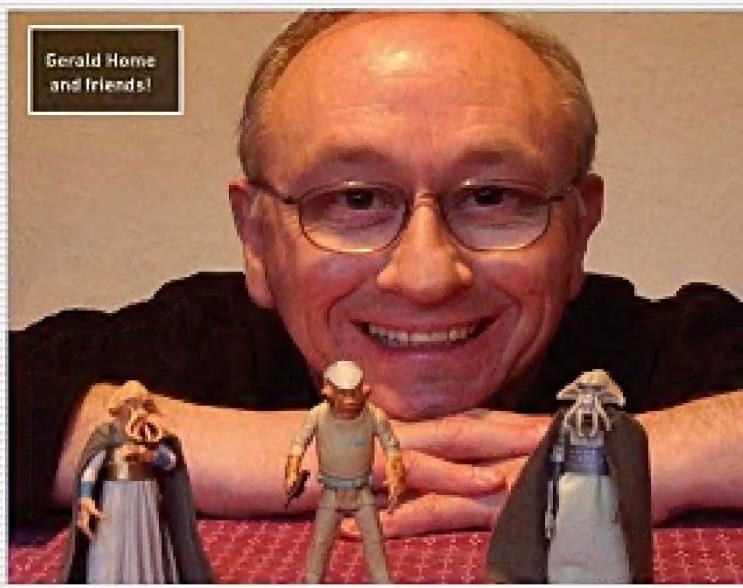
**Animated Effects in a Live Action Production**  
Branko Grujic, *Pirates of the Caribbean: On Stranger Tides*, Industrial Light & Magic  
Flerent Andarra, *Transformers: Dark of the Moon*, Industrial Light & Magic  
Gary Wu, *Cowboys & Aliens*, Industrial Light & Magic  
Lee Uren, *Cowboys & Aliens*, Industrial Light & Magic

The team at *Star Wars Insider* would like to extend our congratulations to all the nominees!



## MESSAGE FROM

Gerald Home and friends!



## A FORCE FOR GOOD!

Congratulations to all involved who raised money in the "Helmets for Princess Leah" project. The auctions finished in November raising a total of \$5,475! Actors and others from the Star Wars world signed two clone trooper helmets in order to raise money for young Leah Esquenazi, who was born with a mystery illness. You can keep up with her progress here, <http://princessleahdiaries.blogspot.com/>

Stephen Stanton, who plays Captain Tarkin in *Star Wars: The Clone Wars*, and who has been active in raising money, said, "We just wanted to thank all of you and let you know that one of the helmets has been donated to the Esquenazi family, so as Leah grows up she will know all the people who supported her by signing these helmets. These signatures represent the worldwide Star Wars community: Event promoters who bring the fans together; costumers who give us so much joy; podcasters and YouTubers who spend their time entertaining the fans; artists and authors who continue to bring us new stories and characters; actors who bring so many of these characters to life; all the people behind the scenes; and to George Lucas himself. May the Force be with all of you."

# SQUID (FACE) HEAD

Dear Star Wars Insider,

My name is Gerald Home and I played Tessek (Squid Head) and a Mon Calamari Officer in *Return of the Jedi*. I'm writing to you because I've just seen your latest issue with the feature on the Quarren and Mon Cals (issue 129 U.S. and 105 U.K.). I think it's a great feature and thought I'd point out that there's a link between Quarren and Mon Calamari that isn't mentioned in your feature—me! I'm the only actor (so far) ever to have played a Quarren [Tessek—Squid Head] and a Mon Calamari! The feature is right—my character was known as Squid Head during filming in 1982, but what isn't generally known is that I was often called Squid Face too. In fact my costume bag said "Squid Face" on the label. Thanks again for the excellent, interesting feature!

Gerald Home

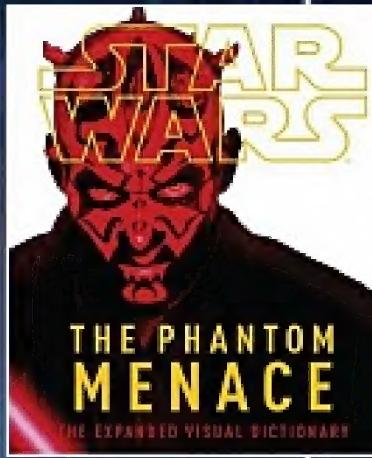
[www.GeraldHome.com/](http://www.GeraldHome.com/)



One of the two signed clone trooper helmets.

## WIN A MENACE!

Thrilled by *The Phantom Menace* and want to know more? Star Wars Insider has joined forces with DK to offer five lucky readers copies of *Star Wars: The Phantom Menace The Expanded Visual Dictionary*! Simply write in to the address on page 3!



## ESSENTIAL READING!

*Star Wars: The Essential Reader's Companion*, the eagerly-awaited reference guide written by Pablo Hidalgo, has been confirmed for a summer 2012 release. *The Essential Reader's Companion* is the first Essential Guide devoted entirely to published *Star Wars* fiction, from the original movie novelization, to young reader's books, short stories, eBook novellas, and the most recent adult novels. This book will cover all the fiction that has built the *Star Wars* Expanded Universe over the last 35 years. Look out for more on this exciting new title in future editions of *Insider*.



## "I AM YOUR...MOTHER?"

Eagle-eyed readers of *Insider* may have noticed a mistake that crept into our review of the year in issue 130/106. Princess Leia is, of course, Padme's daughter and not her mother. Well done to all who spotted the error. We promise to study the Skywalker family tree more carefully in the future.

# LAUNCH PAD

# DIORAMA DRAMAS

FLORIDA-BASED PHOTOGRAPHER AND ARTIST STEPHEN HAYFORD IS A MAN OF MANY TALENTS. ASIDE FROM BEING A RESPECTED PHOTOJOURNALIST FOR THE LAST TWO DECADES, HE'S ALSO AN OFFICIAL ARTIST FOR LUCASFILM. AND HIS PLASTICS DIORAMA PHOTOGRAPHY IS WELL-LOVED FOR THE WAY IT COMBINES STAR WARS CHARACTERS WITH SOCIAL SATIRE. HE TALKS TO *STAR WARS INSIDER* ABOUT COMBINING PLASTIC WITH STORYTELLING AND CREATING A SERIOUS MESSAGE WITH TOYS. WORDS: MATT MCALLISTER

**Why did you start customizing Star Wars toys and creating dioramas?**

I've been in photojournalism for almost 20 years and a Star Wars collector since childhood. After documenting so many accidents and murder scenes, and spending time with people who had lost loved ones, I had to do something to balance what I was experiencing. So I started to customize Star Wars figures as a way of relieving stress. Then I discovered diorama making. It was a way to explore what I had always wanted to do in childhood, which was to recreate the Star Wars trilogy with toys. Another motivator for me to pursue my toy and diorama work was surviving a major operation. I realized life is short, and took it

as a sign that I should put more energy into the other things I love.

**What does customizing a Star Wars figure involve and how long does it take?**

Generally, it will take six to eight hours' work over a few days. It starts with boiling the figures to soften the plastic so I can pop the limbs out easily. Then I sand down the pieces so that I can add clay to create clothing, accessories, and so forth. I then add some subtle touches to the faces or completely overhaul the heads.

**How do you manage to get your figures and scenes so detailed?**

Lots of little homemade tools! It takes

a lot of patience and I need to be able to see the end results in my mind. Also, studying the films is important. I never do a piece without having at least three different project images from different angles. I always love to find things from the films that no one else has. And that's one of the fantastic things about having worked with Lucasfilm for images on starwars.com. I can contact them and ask for reference material on certain characters and certain sets, and they supply me with images!

**How do you decide which figures to customize?**

I initially decided to explore all the

## LABOR DAY



“The Empire won’t fall if you take one day off.”

THE STAR WARS SAGA CONTINUES



STAR **THE**  
**EMPIRE**  
**STRIKES BACK**  
WARS

© 1982 Lucasfilm Ltd.

# LAUNCH PAD



background characters that I was sure Hasbro wouldn't make. The great thing is that Hasbro has now made them all! But all of the set pieces [in the photos] are created from scratch. That's the thing that I love. Hasbro isn't going to make things like the furniture pieces from Jabba's palace, so it's a lot of fun to create those.

**What's the secret to a good Star Wars diorama or photo?**

I view my pieces as storytelling. That's one of the reasons why I don't set out to recreate scenes; I want to create new stories for the characters, ones people haven't seen before. I like taking familiar settings and adding to them in a way that's different than people expect.

Have your Star Wars projects been influenced by your photojournalism work?

**Q**h absolutely. That's my background—my whole career has involved telling other people's stories. Visually, too, I approach it in the same way—I compose my images through the lens. The bulk of my photographic influence comes from photojournalists like James Nachtwey, Eugene Smith, and Eugene Richards. But I also have humor and toy photography influences. In terms of toy photography, I would have to say Dianeh Laperrière has

EXERCISES

10. *W. S. L. Gurney, M.A., F.R.S.* — *On the History of the Royal Society*.

# UNIVERSE



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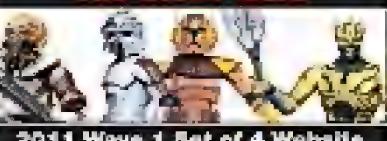
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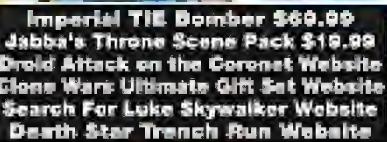
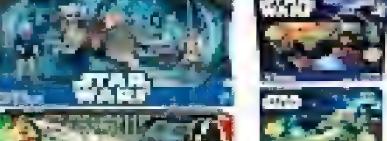


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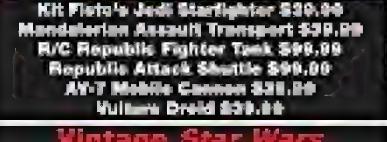
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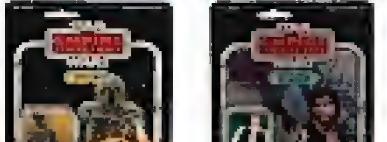
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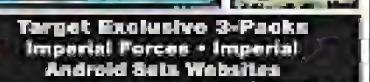
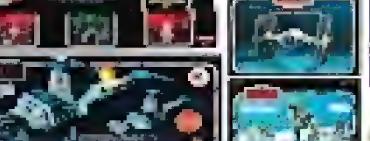


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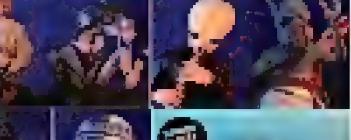
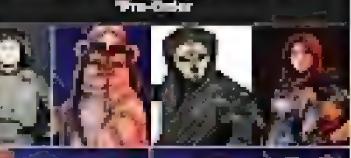
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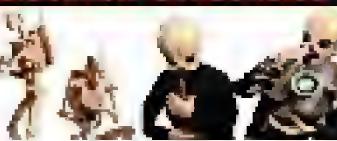
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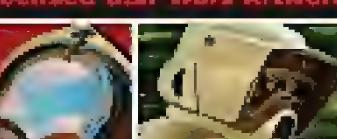
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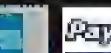
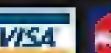
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# THINGS TO LOOK OUT FOR IN STAR WARS EPISODE I 3D! THE PHANTOM MENACE.

WITH EPISODE I RETURNING TO THEATERS ALL OVER THE WORLD, HERE ARE SOME COOL THINGS TO LOOK OUT FOR...



## ▲ LIGHTSABER KEY

We're used to seeing lightsabers used in combat, but for the first time we see an alternative use for the lightsaber, as Obi-Wan attempts to cut through a door!



## ▲ FORCE RUN

The first and only time, oddly enough, that we see the Jedi use their "Force run" ability in a *Star Wars* movie!



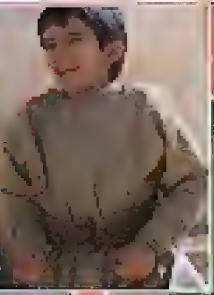
## ▲ JAR JAR GETS REAL!

Look out for the only shots in the movie in which Jar Jar isn't computer generated. They occur in the scene where the hapless Gungan gets numbed by the Podracer's power coupling.



## ▲ GETTING HAIRY

*The Phantom Menace* is the only time we see Obi-Wan without a beard!



## ▲ ONE SHOT WONDERS!

Boss Nass, Krister, Wald, Ric Olie, and Captain Panaka are major speaking characters that appear only in this movie.



## ▲ COMMUNICATIONS

*The Phantom Menace* marks the only time we see the "ripple effect" viewscreen on the Trade Federation ship. The sound effect was inspired by the old Flash Gordon serials.

## ► NAME THAT HANDMAIDEN!

Look out for *Pirates of the Caribbean* star Keira Knightley as Padmé's loyal handmaiden, Sabé (right). Director Sofia Coppola plays another of Padmé's handmaidens, Saché (below).



## ▲ FROM WARS TO WHO

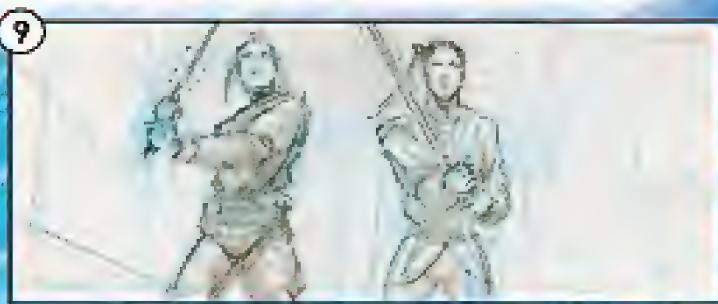
The actress Lindsay Duncan, who voices TC-14, was a short-lived assistant to Doctor Who in a 2009 episode called "The Waters of Mars."

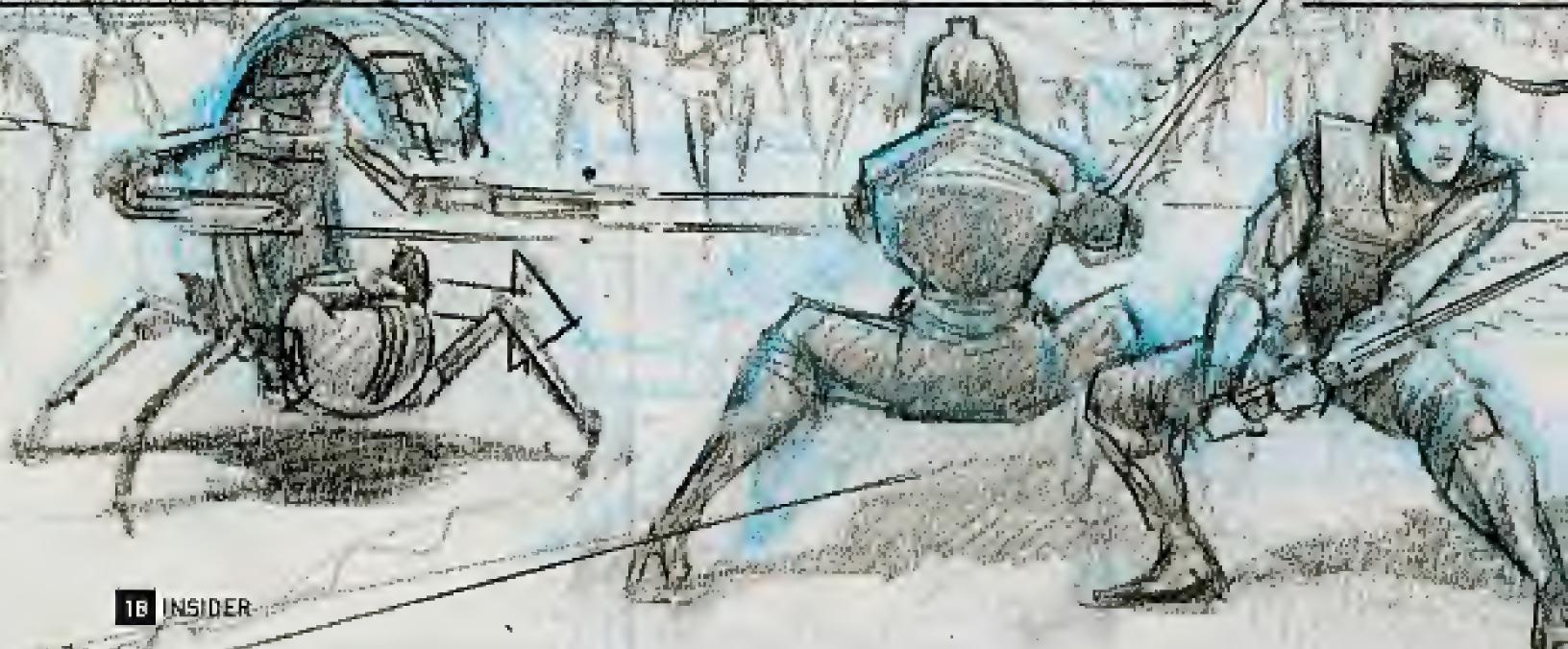
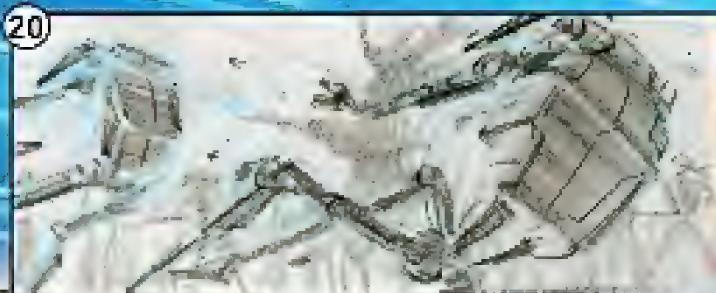
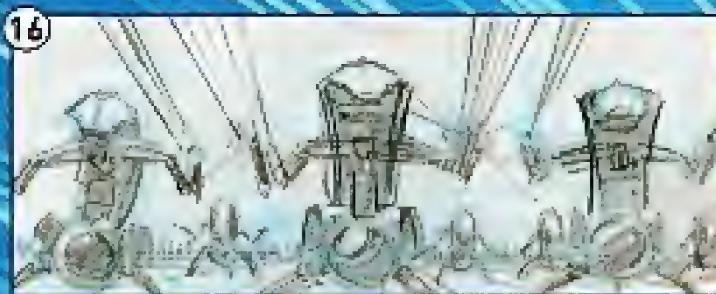
# THE BATTLE FOR

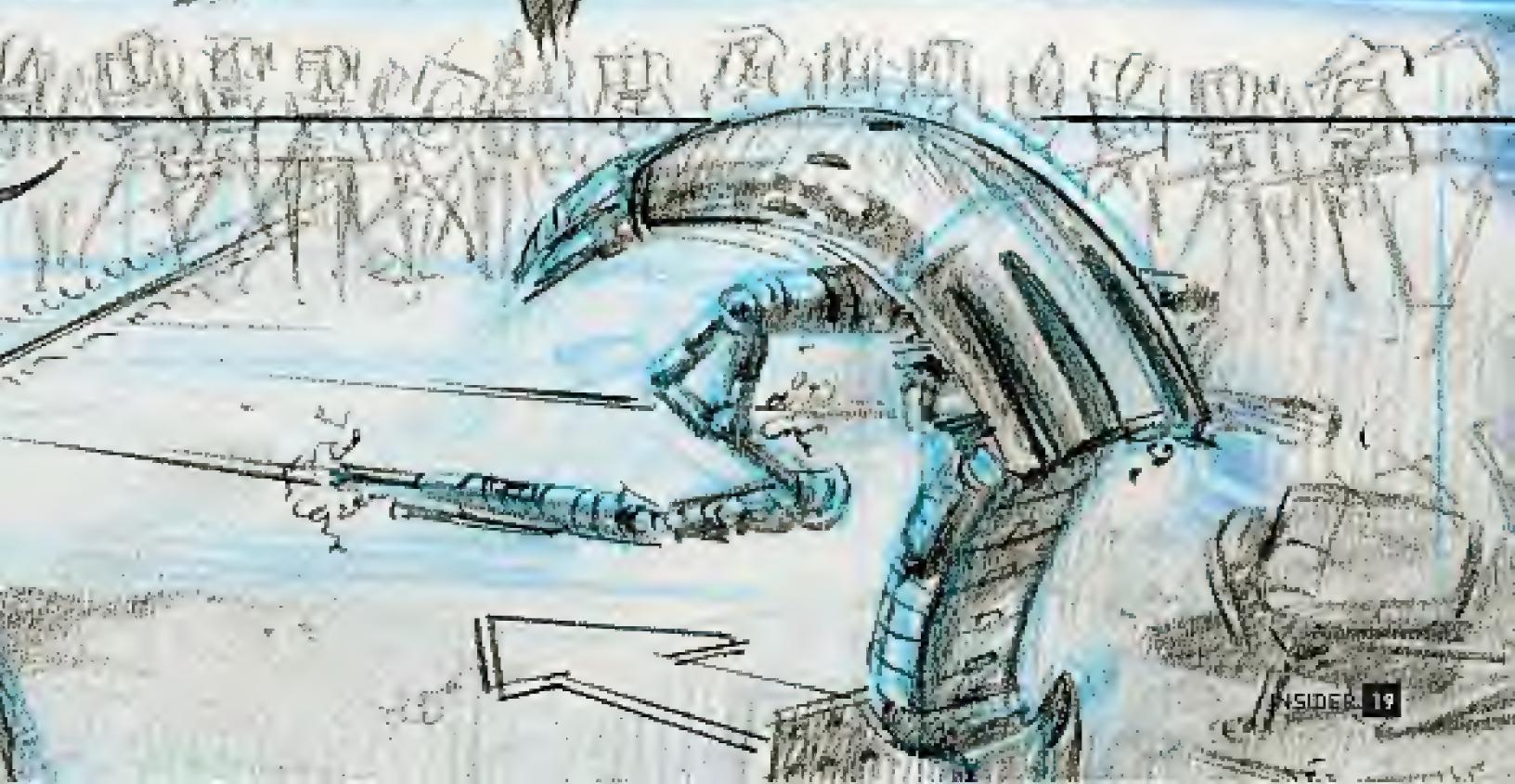
DURING THE CONCEPTUAL STAGE OF PREPRODUCTION ON *THE PHANTOM MENACE*, ARTISTS PITCHED BATTLE CONCEPTS SHOWING THE JEDI-LED ATTACK ON THEED BEFORE PENETRATING THE HANGAR. DURING THE FILM'S CLIMACTIC BATTLE, THIS SET OF NEVER-SEEN-BEFORE STORYBOARDS, ILLUSTRATED BY ED NATIVIDAD, FEATURES OBI-WAN AND QUI-GON JINN IN A JEDI VS. DROID BATTLE!

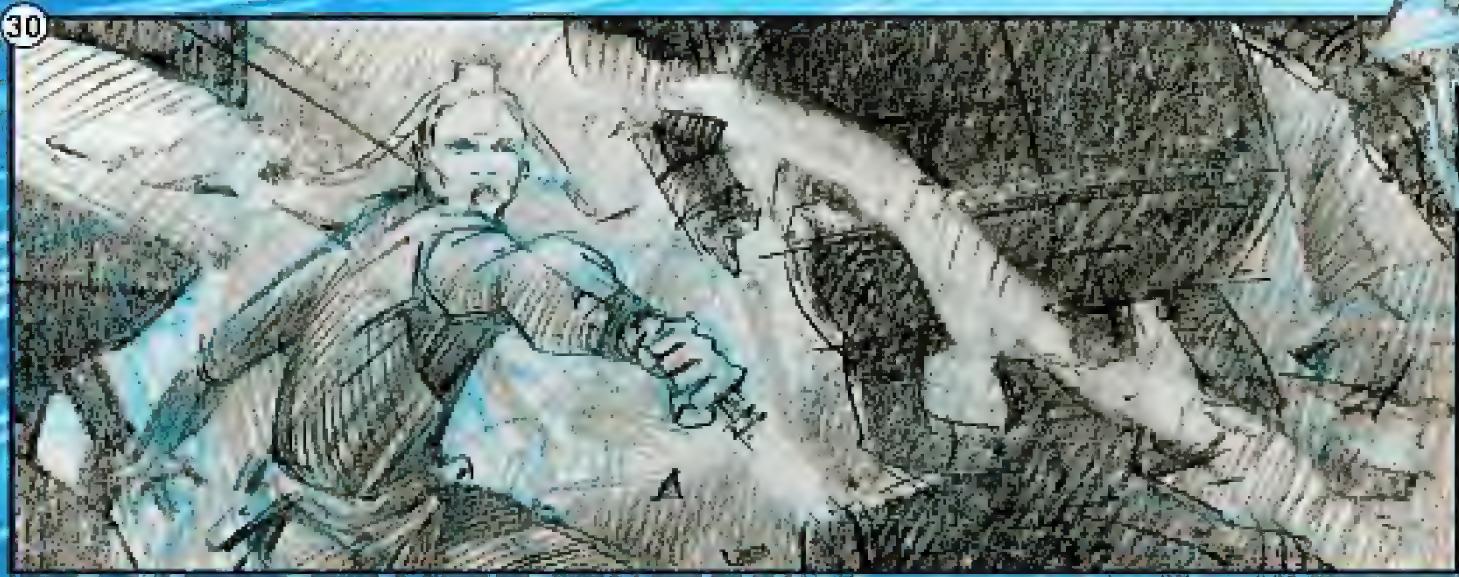
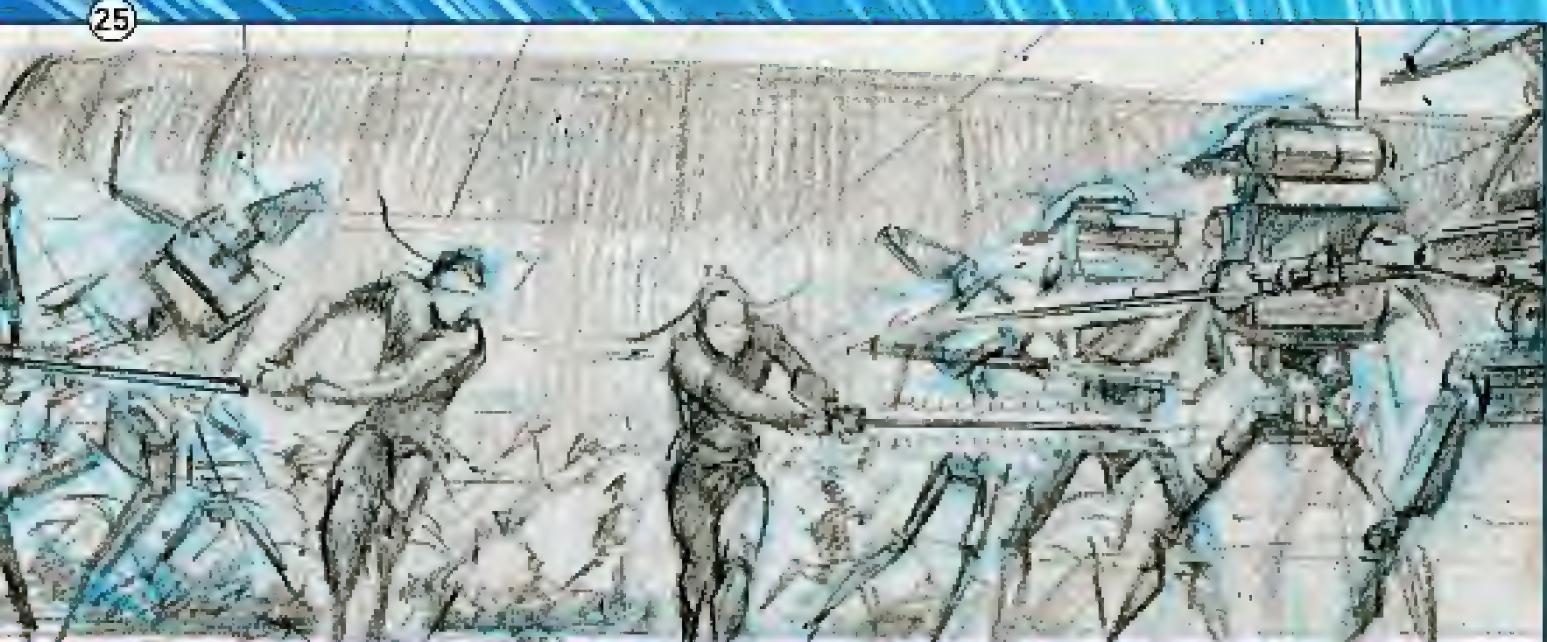


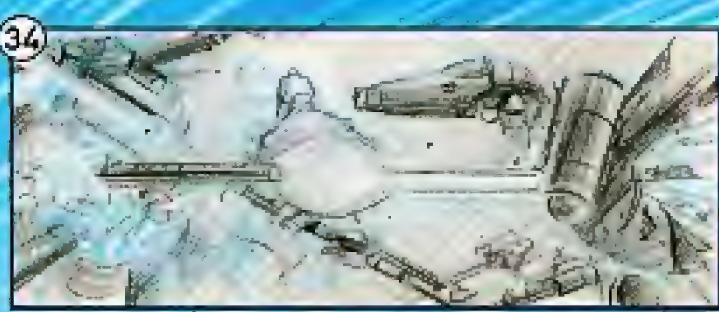
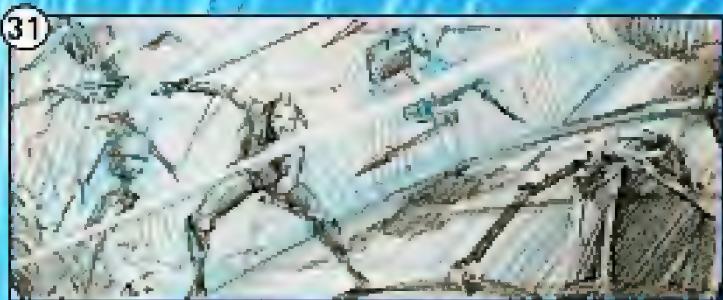
# THEED!





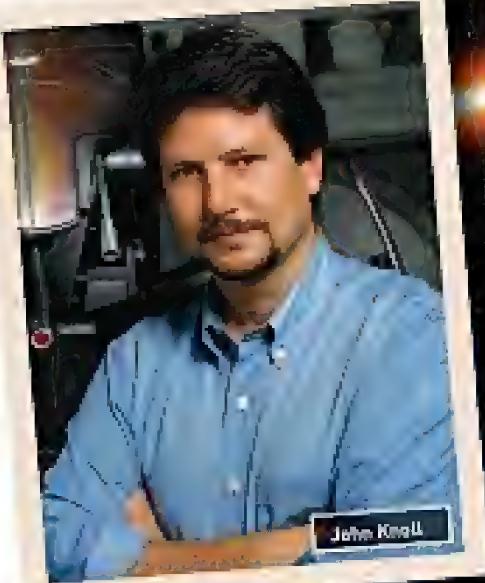








**STAR WARS: EPISODE I THE PHANTOM MENACE IS BACK IN THEATERS AND—FOR THE FIRST TIME—IN 3D. J. W. RINZLER SPOKE WITH INDUSTRIAL LIGHT & MAGIC'S JOHN KNOLL ABOUT THIS NEW STEP FOR THE SAGA.**



# IMMERSIVE MENACE!



**H**ow far back does the idea of Star Wars in 3D go?

Toward the end of working on Episode III, Rick McCallum, George Lucas, and I started seeing 3D samples. I remember seeing a reel where a bunch of scenes had been ripped from DVDs from various films, including Star Wars. I remember feeling that a lot of the space and the dimensions weren't quite right on it, but I thought it was pretty neat and so cool to see it in 3D. I remember George saying at the time, "Yeah, I think I want to do this."

So when did you get the call to work on this project? Was the plan just to do Episode I?

It was presented to me that George wanted to do all of the movies, and that he was going to start with Episode I and just dive into it and see. That was about two years ago.

You've been critical of conversions of movies into 3D, because they're often done too cheaply or too quickly. Were you able to get the time and the money that you wanted?

Yes, I was very concerned about doing this, and I've been a pretty vocal critic about some of the previous efforts where I felt that they



A three-way battle, now in 3D!

just weren't good enough for the theater ticket price. Some of the conversions have in fact been a detraction from the flat version of the movie.

So I was concerned that if we were going to go into this, we had to be able to hit a level of quality that I was comfortable about being associated with. Before I said yes, I wanted to see some evidence that we

could hit that quality level on the schedule and the budget that we were going to have. We had about a dozen test shots that we sent out. I have a lot of opinions about what I like and don't like in 3D, and I was pretty upfront with the group about my criteria.

These were external people? We were using Prime Focus for the work,



Battle droids on the march.



**30 FACTS**

3 ISSUES OF A PLANNED MULTI-ISSUE SERIES  
WERE PUBLISHED BY BLACKTHORNE PUBLISHING  
IN 1977-1980. THE TITLE: STAR WARS 3D



I gave them my guidelines and then we went through five iterations where I would give them a critique, and finally we settled on some shots that I was pretty happy with. We got to a place where I was satisfied with the look and, as far I was concerned, if they could hit this quality level consistently for the whole thing, then we'd have a deal.

**When you start a conversion, do you start from the beginning or the middle or the end?**

We worked in an odd order, because with Episode I, we were also doing a restoration. One of the first questions that my Associate VFX Supervisor, Dorne Huebler, and I realized, was

that if we were going to take this movie and cut it up into 2,000 separate pieces, we had an opportunity to upgrade what those 2,000 separate pieces are. It seemed like we had a perfect opportunity to go back and create a cleaner, sharper, and purer version of the movie.

In fact, the window was closing on that; these archive tapes don't last forever and they haven't been meticulously catalogued and archived because no one thought that was really the master of the film, so it wasn't clear that we were going to be able to find all of them.

#### Where did you find them?

They were in a variety of places. It was some work to find them and we found about 98 percent of them. So we went back to the original material, and if you look, you're actually seeing about eight percent more movie than in the original release. In the original, there was a little

bit of cropping, so you lost a little bit of information. We have slightly more of an image now.

The iconic action sequences of Episode I—such as the Podrace and the Battle of Naboo—will be even more epic in 2012!

3D FACTS

3D WAS FIRST PATENTED IN THE UK IN 1894 BY WILLIAM FRESE GREENE WHO DEVELOPED A DEVICE THAT COMBINED TWO PICTURES INTO ONE.

The process is, one "eye" is the movie as you've already seen it and we're creating a synthetic left eye or right eye. You shift everything over, so if you imagine a stereo pair, the other eye is shifted over a little bit horizontally. How does the image change when you move over horizontally? Everything in the image shifts a little bit horizontally, proportional to its depth. So if you take depth information and use that to kind of shift everything over a little bit, you're kind of simulating what a view from a second eye looks like. For all the objects that have depth discontinuities on them [something that's in the foreground over something that's in the background], now that everything has shifted over a little bit, you can see around it to a part of the image that wasn't there, so you have to reconstruct that part of the background that wasn't there. That's a process called in-fill and it's the most labor-intensive part of the whole thing.

If you're working on it for such a long time, doesn't it strain the eyes, or was it just like looking at any kind of visual effect? Until you've gotten to the place where it's low eye-strain stereo, it's high eye-strain stereo! So, yes, that can be hard and a lot of the reviews [of the footage] were very long.

Episode I is a long movie, so we were trying to design a 3D experience that was going to feel natural and give you a good sense of presence, but ideally wouldn't give you a headache when it was over! But these stereo reviews, where we were looking at in-progress stuff, were sometimes five hours long and they were bound to give us a headache!

#### Was George involved in any of these review sessions?

Periodically. We would go through enough iterations until we felt like it was getting close, down to the finishing touches, and then we would show it to George and get his feedback.

#### So did George see the whole movie as it was improved?

Yes. We weren't doing the reels in order, so he saw individual reels—but not in story order—until we had gotten an approval from him on all those reels. Then he saw a later iteration where we'd done a final polish on all of those, and then we saw it all the way through, in order, so we could see how it ran as a full two-and-a-half-hour movie.



#### Were there any funny moments with him or moments you recall where things weren't working well?

He seemed pretty happy with how it was going. As you're working on it, you look at the overall depth of a sequence and you're doing what seems to be the right thing for an individual shot. But when you take a big step back and look at how the whole movie flows, we felt like it would be good to include a couple of stronger stereo moments: it'd be good if at the beginning of the movie we made that a little bit stronger...or this section here is feeling a little subdued...so maybe we can see if we can find a half a dozen shots to make this just a little bit stronger. The need for things like that doesn't often present itself until you're looking at an almost-finished version of the whole movie.

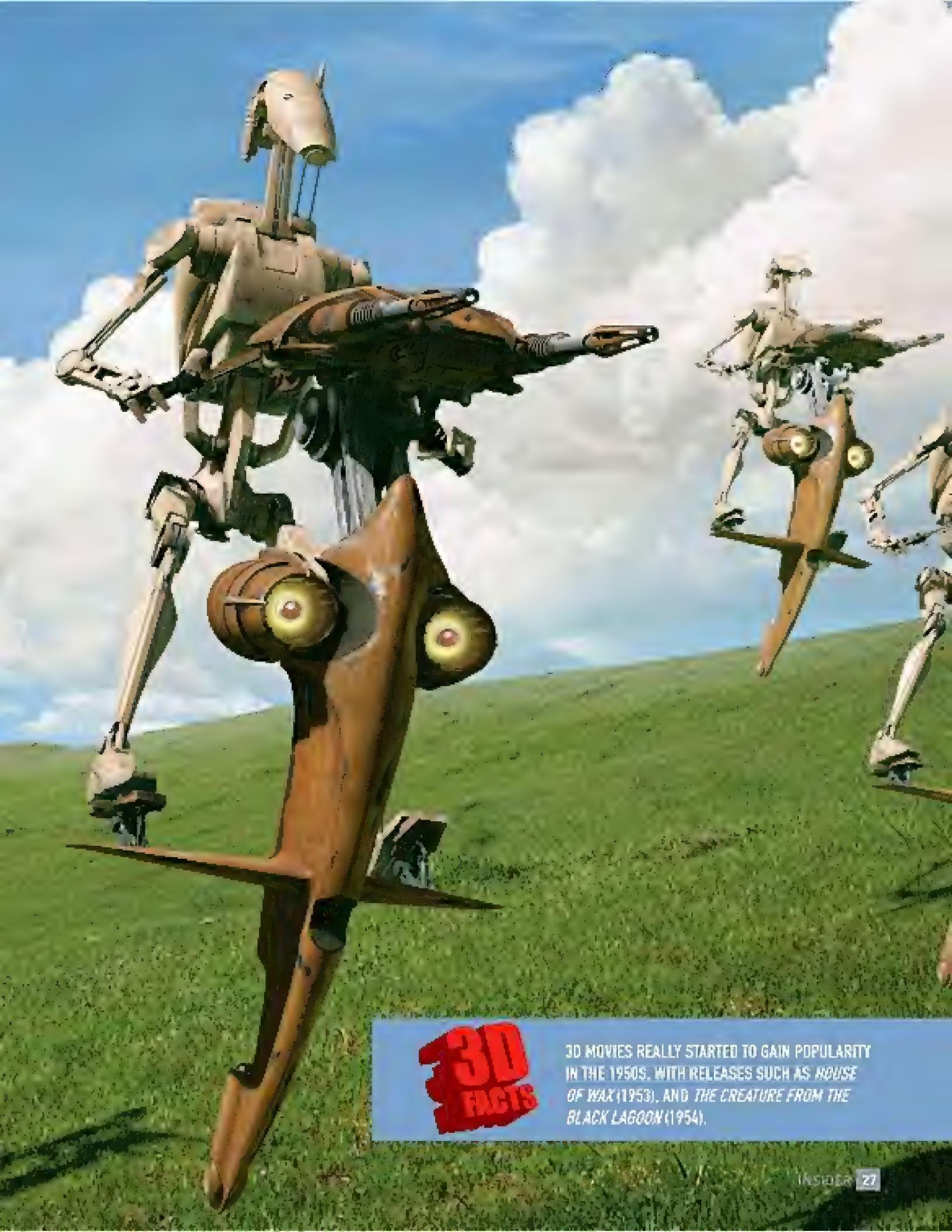
#### Were there some scenes that worked really well or that you were particularly happy with?

It's interesting that what makes good stereo opportunities is often very counter-intuitive. A lot of people think that the big 3D moments are going to be big space battle shots and, for instance, the Podrace. But much of the time you're looking at wide shots, which are where all the spectacle happens—but with nothing particularly close to camera, there aren't a lot of great 3D opportunities. There definitely is depth,



## 30 FACTS

SOME 3D FILMS—SUCH AS *WALL-E* (2008) AND ALFRED HITCHCOCK'S *DIAL M FOR MURDER* (1954)—WERE ONLY GIVEN A LIMITED RELEASE IN 3D.



## 30 FACTS

3D MOVIES REALLY STARTED TO GAIN POPULARITY IN THE 1950S, WITH RELEASES SUCH AS *HOUSE OF WAX* (1953), AND *THE CREATURE FROM THE BLACK LAGOON* (1954).

# THE MAN BEHIND THE MAGIC

John Knoll is a visual effects supervisor at Industrial Light & Magic (ILM).

In 1987 he and his brother, Thomas, began work on the creation of Adobe Photoshop. He was the Visual Effects Supervisor on the 1997 special editions of the original trilogy, and on the Star Wars prequels. He also served as ILM's visual effects supervisor for Star Trek Generations (1994), Star Trek: First Contact (1996), and James Cameron's Avatar (2009). His work on Pirates of the Caribbean: Dead Man's Chest (2006) won him the Academy Award for Best Visual Effects.

In 2007, he was ranked #10 on Entertainment Weekly's rundown of the 50 smartest people in Hollywood. He made cameo appearances as Rya Kirsch in Episode I, as Tannen Praji and a fire lighter pilot in Episode III.

but it's not eye-popping depth. The best 3D comes in the more quiet character moments, because you're in close with your characters and there are lots of depth opportunities there.

**Were there some scenes that were quite difficult to do because of the 3D?**

Yeah, there are definitely pathological cases for 3D conversion and Star Wars is full of them. For example: the holograms. Things that are very hard to do 3D conversion on are transparent objects, so basically every pixel you're looking at is a



John Knoll takes a break from helping Grievous wreak havoc!

mixture of something that's close and something that's far away. Glass, holograms, the glows on the edges of lightsabers and lasers and spacecraft engines; with all of those things, you want part of it to be close and part of it to be further away and that's hard.

**So did you have to re-animate any of that stuff?**

No, mainly because it's old enough now (we did that work more than a dozen years

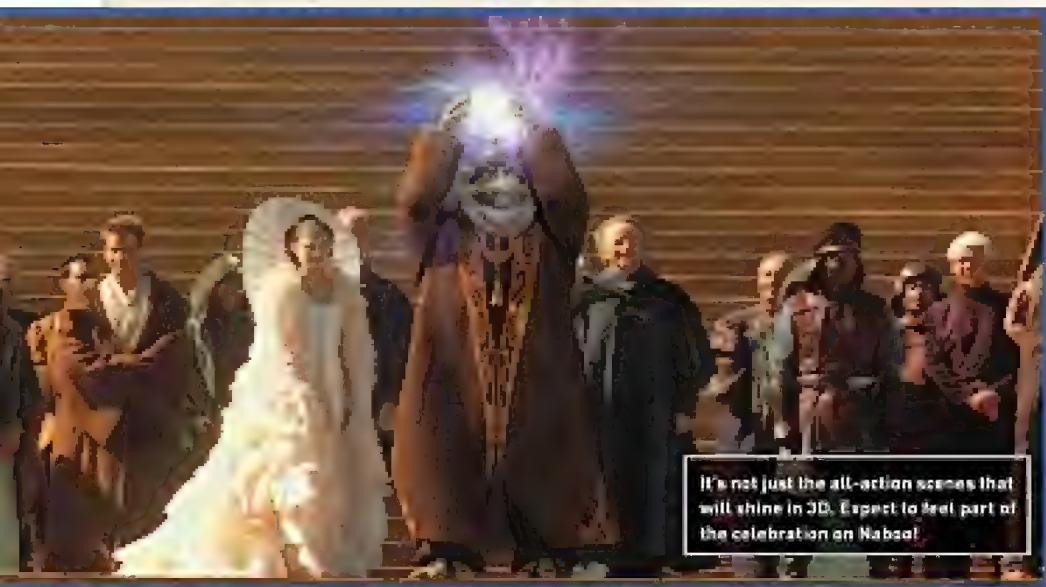
ago) that we use different compositing systems and shot directory back-ups. We keep them for a certain amount of time but after a decade elapses, nobody really bothers keeping hardware to read that stuff or old systems that can run the software that was used back then. Even though it's only 12 or 13 years old, it's old enough that we don't have complete back-ups at that level of detail. Important things like CG models of spaceships and those assets that we thought we would want to use again are all very carefully preserved, but some other video effects weren't really saved.

**How long did it take to complete?**

It actually only took about 10 months. We had longer in the schedule, but we were pretty much done a few months ahead of the February, 2012, release date. I didn't want to have an intimidating deadline, and we wanted to make sure we had enough time in the schedule to really get it right. In fact, we had more time than we really needed.

**What are your hopes for the movie?**

It was definitely not an objective to have an in-your-face, "Wow, look at how 3D this is" experience. The idea was to try and make it as naturalistic as possible, as though we hadn't really shot it with stereo cameras. So, there's really no gimmicky stuff poking out into the camera; it's really more of an immersive thing. 3D, when it's best used, is an immersive process. You feel more like you're there witnessing the event—and what better universe to want to be immersed into and to visit than the exotic world of Star Wars? ☀



## 3D FACTS

THE FIRST DEMONSTRATION OF A 3D FILM WAS IN 1915 AT ASTOR THEATER IN NEW YORK CITY. IT SHOWED IMAGES OF DANCING GIRLS AND NIAGARA FALLS.



## EXPANDED

Star Wars: Episode I *The Phantom Menace* 3D  
will be released on February 10, 2012

UNIVERSE

Darth Maul: A 3D Menace!

# MY STAR WARS

STEPHEN STANTON'S PERFORMANCE AS CAPTAIN TARKIN WAS ONE OF THE HIGHLIGHTS OF *STAR WARS: THE CLONE WARS* SEASON THREE. INSIDER MET WITH THE TALENTED VOICE ACTOR TO DISCUSS HOW HE GREW UP WITH THE SAGA! INTERVIEW: MARK NEWBOLD & JAMES BURNS



What is your favorite *Star Wars* film and why?

That's a very difficult one. The first one launched the whole thing and it has all the original characters in it. It's hard to put anything else ahead of that. If I were to start rating them, I would say *The Empire Strikes Back* was a favorite because I was a big special effects geek. ILM pulled out all the stops on that show. At that time doing opticals against anything against a white background—such as snow—was unheard of. Those guys did it impeccably, so that one holds a special place in my heart for being an effects geek. I really enjoy *The Phantom Menace* because I'm a big Liam Neeson fan, and Ewan McGregor's Obi-Wan is fantastic. If I had to rate them, I'd say *A New Hope*, *The Empire Strikes Back* and *The Phantom Menace*.

When did you first become aware of *Star Wars*?

I think I read about it in a local newspaper, prior to the release of the movie in 1977. The review in the paper said the movie was about a farm boy who, with the help of two robots and a hermit wizard friend, goes to rescue a princess. They had a picture of two Stormtroopers with the caption "The robots C-3PO and R2-D2." I thought, Wow, OK! I'm not sure about this! It looks like two guys in suits, if you ask me! Of course, they had it all wrong. I went to see the movie and it was great. But I almost didn't go, based on the picture they had in the review.

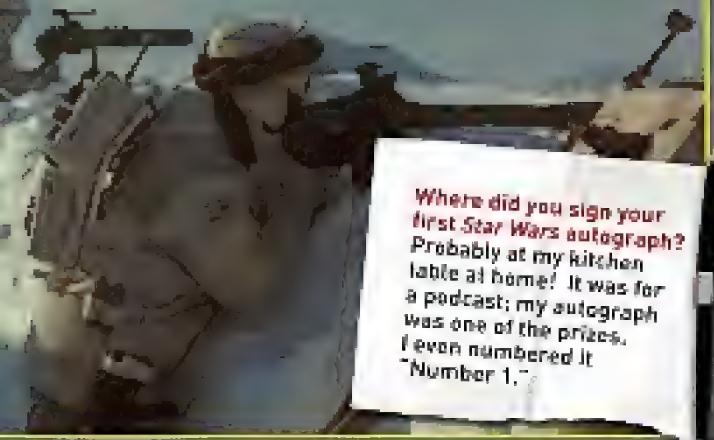




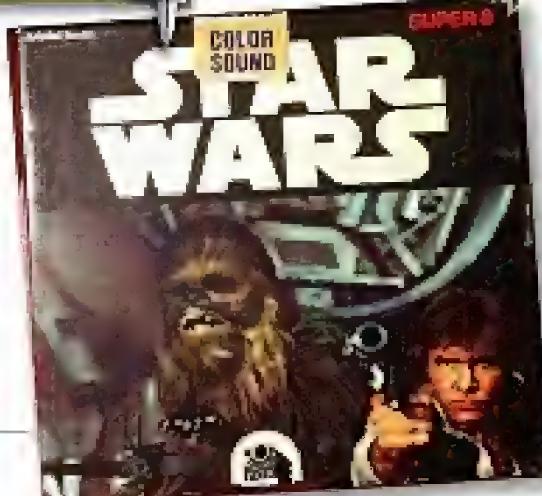
Do you have a favorite scene? I really do enjoy that scene where Peter Cushing and Vader walk into the conference room and make their appearance.

Do you have a favorite Star Wars story? Probably the one Dave Filoni gave me on my very first Clone Wars session. He said, "There you go, Steve, TIE fighter!" It's at home sitting on my shelf.

**STAR WARS**  
IMPERIAL TIE FIGHTER



Where did you sign your first Star Wars autograph? Probably at my kitchen table at home! It was for a podcast; my autograph was one of the prizes. I even numbered it "Number 1."



#### What was your reaction to seeing Star Wars for the first time?

I was pretty much like most people. I was blown away. I was a big sci-fi/monster movie nut. Star Wars came out and it was like, "Holy Kenobi, I didn't know they could do stuff like this!"

A local department store had a 15-minute digest version of Star Wars, on Super 8 film. But it wasn't the whole movie. It was \$24.95, which was a lot of money in those days!

#### Can you reveal something about yourself that will surprise Star Wars fans?

I'm a huge *Lost in Space* fan, because that's what I had growing up as a kid. There were two science fiction shows on when I was a kid and they were *Star Trek* and *Lost in Space*. My Mom used to say we could never watch *Star Trek* when I was a kid because I used to say "They talk too much!" And *Lost in Space* was monsters and robots and action. I have all 83 episodes on DVD. I couldn't wait for them to come out. A lot of people who went to see Star Wars were fans of a lot of other things, because that's all we had in those days, the old movies and whatever was on TV: *Time Tunnel*, *Land of the Giants*, that kind of thing. ☺

#### EXPANDED

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#### UNIVERSE



# DRAWING ON THE FORCE



ARTISTS PAUL POPE AND FRANK QUITLEY, WHO HAVE CONTRIBUTED TO THE DAZZLING NEW BOOK *STAR WARS ART: COMICS*, EXPLAIN HOW THE SAGA HAS INFLUENCED THEIR AWARD-WINNING WORK.

INTERVIEWS: JONATHAN WILKINS & MARTIN EDEN

## PAUL POPE

It says in *Star Wars Art: Comics* that you saw the first *Star Wars* movie when it opened, and then saw it four more times! Four more times in the opening week! I've seen the film countless times since then.

Have the *Star Wars* movies influenced your own comics and artwork?  
Yes, particularly once I was able to start looking at the concept art for the films. I have all the art portfolios and "Art of" books, going all the way back to the '70s. I read a lot of them as a kid.

Ralph McQuarrie—who, to me, defined the look of the films and gave the films their unique presence—has been a big influence on my visual approach to science fiction. Also, hats off to Joe Johnston and Niko Rodis-Jamero, who both contributed a lot of powerful designs and visuals and deserve a lot of credit.

How did your *Star Wars* strip come about?  
I got a call from Jonathan Rinzler, a writer and chief editor for LucasBooks. He and George Lucas apparently really liked my comics, particularly my take on Batman in *Batman Year 100*.

Did you choose to draw this scene or was it suggested?  
They gave me carte blanche, which was great. I re-watched the films and centered in on my own favorite scenes. I wound up doing five pieces when they initially asked for only one. I like the idea of the contrast of harsh environments and somewhat fragile technology, so I went for the droids in the desert, and the probe droid on the ice planet. I wanted to contrast the neutral-natural with the deliberately man-made.

It looks like you had a lot of fun drawing Chewie and the droid!  
I never tried to draw Chewie before, but he has a very sympathetic face, and I like to draw animals, so he was fun to draw. And the probe droid is just so cool—I love how spidery and menacing he is.

Paul Pope's take on the Jawas' capture of R2-D2 (sketch, above) and the completed piece (main image).



A Tusken Raider scavenging the Jundland Wastes astride his trusty Bantha by Paul Pope.



Luke Skywalker, Jedi Knight, arrives at Jabba's palace by Paul Pope.

George Lucas personally approved the strip. As a long-time fan, what did that mean to you?

It's great, since his films and universes have given me so much over the years. I have a good relationship with both ILM and LucasArts, and I've been out to Skywalker Ranch a couple of times. It makes sense that George would like my stuff, since he was an admirer of '70s French science fiction comics by Moebius and JC Mezieres, and so am I.

If you could draw any other Star Wars characters, which would you choose? And which would you avoid?

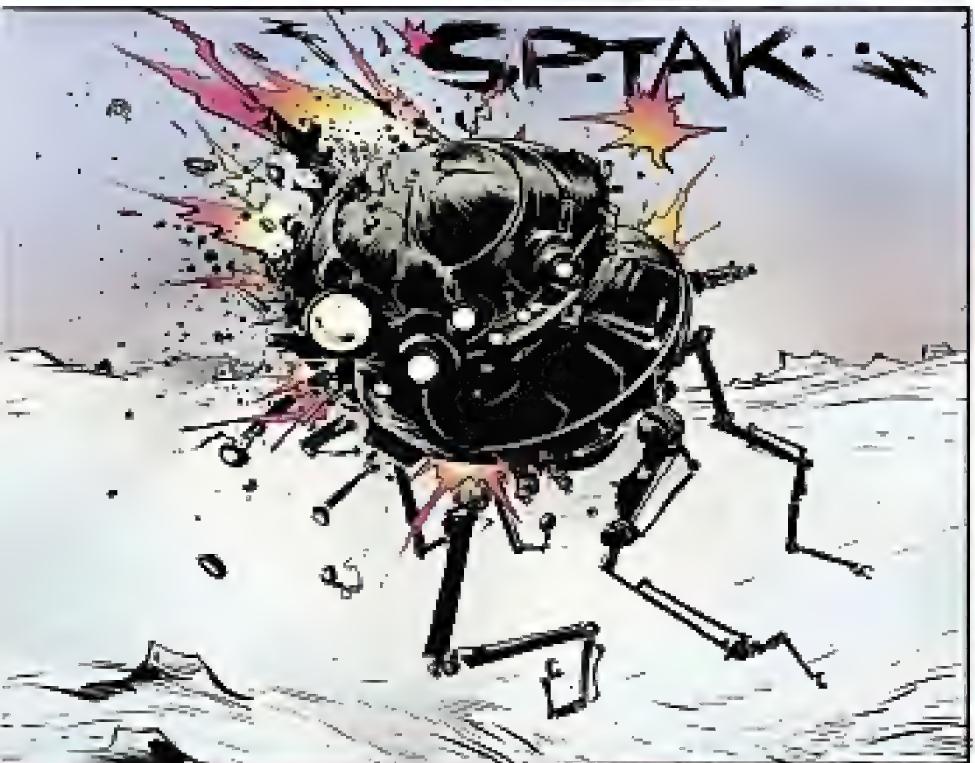
I like all the droids, really. The bounty hunters are cool. I'd avoid any cutesy characters, all the kids, and the "Muppets."

Do you have any plans to do more Star Wars art?

Without being too coy, let's say we've been talking about something bigger based on George's reaction to the pieces I've done for this book. We're kicking around a pretty cool idea.

And finally, what projects can we look forward to seeing from you in the near future?

My next two large graphic novel projects—*Battling Boy* and my own science fiction story, *THB*—are both forthcoming from First Second Books. I also have a project with a French publisher, Dargaud, in the queue—a book about lucid dreaming, called *Psychonaut*. And there are the occasional illustration gigs or silkscreens or album covers here and there. Staying busy keeps me out of trouble!



Pope  
2008

Paul Pope is an American alternative comic artist and writer who was born in Philadelphia and now lives in New York. His first major published work appeared in 1995 with his sci-fi series *THB*, and he also worked for Japanese manga publisher Kodansha on a series called *Supertrouble*. Soon after, he started working for major American publishers Dark Horse (on his sci-fi/cyberpunk *Heavy Liquid* series) and Vertigo (on the black-and-white future-soap *100%*).

Since then, Pope has worked on several projects with Marvel, DC, and Vertigo. He won the Eisner Award for Best Short Story for DC's *Solo #3*, and the Eisner for Best Writer/Artist for the *Batman: Year 100* mini-series, both in 2007.

In 2007, AdHouse Books released *Pulphope: The Art of Paul Pope*, a 224-page collection of Pope's paintings and comic artwork. He is currently working on two new graphic novels, *Battling Boy* from First Second Books and *Psychonaut* from France's Dargaud.

# FRANK QUITELY

Are you part of the generation that grew up with *Star Wars*?  
Yes, I am, but I didn't actually see *Star Wars* when I was younger. I'm now 43 and I saw *A New Hope* when I was about 30. My wife bought me all six movies, so I could do some research before doing the piece for *Star Wars Art: Comics*.

I realize now that the films actually were an influence on me—even though I hadn't actually seen them—just because the *Star Wars* aesthetic is so ingrained and interwoven into all aspects of pop culture, and in turn has had an influence on sci-fi and in comics.

**How did you come to be approached to contribute to *Star Wars Art: Comics*?**

I had just come back from a convention in America, and I had this big list of emails in my inbox and there was one from Jonathan Rinzler from Lucasfilm. It was an offer to do a piece for this book and it was a total bolt out of the blue.

The remit was so loose. It was basically: Do whatever I wanted. It was a total dream project! And then I saw a list of all the guys who were invited to do a piece. It was a great list and great company to be included with.

**Was the finished piece your idea or was there anything else you came up with?**  
I had the idea straight away that I wanted to do something detailed that you could spend some time looking at.

I also liked the ambiguity of it; Why were they in this sleazy dive in the first



place? Why has the fight happened? You can just make up your own story.

**I love the fact that it's quite gory.**  
I actually asked Lucasfilm what the deal was with the amount of blood we could have. They said that with the comics—maybe even

more so than the films—they're actually okay with a tasteful amount of gore.

**If the chance came up for you to revisit the *Star Wars* galaxy, what would you like to draw?**

Gosh, I don't know. The Tusken Raiders are very cool. I think I would want to do something like that rather than something that is set in space.

**Do you have anything else coming up soon that readers might be interested in?**  
The deluxe version of *We3* is out and it's got 10 extra story pages that [the writer] Grant Morrison basically had to trim from the original treatment because it was too long. *Flex Mentallo* is out, and there's a bunch of extras at the back of that.

At the moment, I'm working with Grant Morrison again doing one of his *Multiversity* books: It's a one-shot and it's called *Pax Americana*, featuring the Charlton characters. After that, I'm doing a creator-owned project with Mark Millar at Image, so it's all go! ☺

Scottish sequential artist Frank Quitely first started working in comics on the Scottish indie title *Electric Soup* in 1990, writing and drawing a strip called *The Greens*. His work in this magazine brought him to the attention of the editor of the U.K.'s *2000AD*, who hired him to work on the *Shimura* and *Missionary Man* strips. Soon after, Quitely was working on short stories for Paradox Press and Dark Horse, until he made his big U.S. mainstream break on Vertigo's *Flex Mentallo* mini-series, written by Grant Morrison.

Quitely then worked on several projects for Vertigo, and has collaborated frequently with writer Grant Morrison on projects such as *JLA: Earth 2*, *We3*, the final issue of *The Invisibles*, *All-Star Superman*, and *Batman and Robin*. Morrison and Quitely also enjoyed a fairly long run on Marvel's *New X-Men*, while Quitely's Emma Frost art for the cover of *New X-Men* #116 remains one of comics' most iconic covers of all time. He also produced various covers for Marvel and DC, and collaborated with Mark Millar on the controversial series *The Authority*.

Quitely has won Eisner and Harvey awards for his work on *We3* and *All-Star Superman*.

This image: A Padawan, a heap of bodies, and a...  
...purple Jedi Master. Note the bathroom, top right. The  
first reference to bathrooms in Star Wars history? Lando  
Calrissian's rough outline for the completed piece.





A CERTAIN  
POINT OF VIEW



# LUMINOUS



## APPRECIATING A GALAXY OF CHARACTERS IN THE STAR WARS SAGA

The Star Wars saga is full of elements certain to please audiences, from eye-popping special effects to space-fantasy storytelling that explores ancient themes. But without its marvelous cast of characters and their interactions, those amazing effects and classic stories would fail to connect with the audience.

Our first introduction to the galaxy far, far away came with *A New Hope*, fourth in the saga, but first in theaters. Episode IV is underrated as a character movie, with an ensemble of archetypal heroes and villains given some intriguing twists.

Luke Skywalker is the protagonist, a good-hearted but naive farm boy who carries the audience along with him as he escapes his humdrum life on Tatooine for adventure among the stars. Luke is the character we're encouraged to identify with, for all of us have yearned to escape our mundane existence, or to discover that we have an importance we never guessed at.

Luke's foil is the mercenary gunslinger Han Solo. Han is cynical where Luke is idealistic, claiming to look out for himself above all else. Besides offering a contrasting point of view to Luke's, Han serves as an escape valve for the

audience—by raising an eyebrow at mystical talk of the Force, he keeps *A New Hope* as grounded as space opera can be. Because Han doubts for us, we don't have to suspend our own disbelief.

Then there's Princess Leia Organa, the damsel in distress locked away in a technological castle by an evil warlord. Leia's cry for help is the starting point for Luke's quest, which will make him a hero.

The story of *A New Hope* is given momentum by the conflict between the three principal characters' different points of view—Luke, Han, and Leia spend a good chunk of the movie arguing and jousting for position. They're supported by other

# BEINGS ARE WE

BY JASON FRY

archetypal characters—a wise old sage and mentor (Obi-Wan Kenobi), a loyal sidekick (Chewbacca), and two jesters (C-3PO and R2-D2)—and opposed by Darth Vader, whose black armor and gargoyle mask identify him instantly as the villain.

But George Lucas gives these archetypes intriguing twists. Princess Leia is no helpless maiden—she defies Vader, orders her rescuers around, and proves capable of shooting her way out of trouble. Despite his great strength, Chewbacca isn't just muscle—he's a capable star pilot and serves as Han's conscience. Threepio and Artoo offer comic relief, but also rescue the

heroes. And the fearsome Vader is actually a slightly pathetic figure in *A New Hope*—he takes orders from the chilly technocrat Grand Moff Tarkin and is mocked by bureaucrats who dismiss him as a relic of an obsolete religion. It's a heavy fall from being the Chosen One just one film earlier.

Linking the characters together is Obi-

Wan Kenobi, brought wonderfully to life by Alec Guinness. Obi-Wan plays a crucial role for the audience: He shows us how to think of and treat each strange character we meet. It's Obi-Wan who teaches us that the droids are individuals and not mere

machines; that Jawas deserve funerals; that Chewie isn't an animal; and that Han has a certain substance despite being a big talker. Obi-Wan isn't just Luke's guide to the galaxy far, far away—he's also ours.

In *The Empire Strikes Back*, Lucas and Lawrence Kasdan up the ante by putting the focus on character, helped immeasurably by Irvin Kershner's big-hearted direction.

The key turns in *Empire*'s plot are driven not so much by events but by character; Luke's decision to confront Vader despite Obi-Wan and Yoda's warnings, Vader's attempt to turn the Emperor's plan to eliminate Luke to his own advantage, and Lando Calrissian's decision that he's had enough of the Empire's bad bargains.

Two separate character dramas propel *Empire* through the middle act between the fight on Hoth and the confrontation on Cloud City. Han and Leia's romance gives Harrison Ford and Carrie Fisher plenty to work with, transposing the

flirtatious feuding of old screwball comedies to an asteroid field. Meanwhile, Luke struggles with his responsibilities to the Jedi and to his friends. Mark Hamill deserves

more credit for his work on *Empire* than he gets; Ford and Fisher play off each other but, for most of the movie, Hamill is essentially alone, acting opposite puppets, snakes, and stuntmen he can't hear above the roar of wind machines. Next time you see *Empire*, watch the emotions play out on Luke's face as he absorbs Vader's devastating revelation, and think about Hamill having to make the scene work despite responding to placeholder lines he can barely hear. It's impressive.

Those two stories take center-stage, but other characters new and old have nice moments, too. Yoda, brought marvelously to life by Frank Oz, is a curious mixture of wise and harsh, alternately driving Luke pitilessly through his Jedi training and offering warm lessons in Force-craft. Yoda's explanation of the Force, with the terrific line "luminous beings are we," is one of the saga's highlights. So is the quiet moment after Yoda levitates Luke's sunken X-wing to shore. The

young Jedi trainee touches the craft's nose in disbelief (a great little moment in its own right), then tells Yoda that he doesn't believe it. "That is why you fail," Yoda replies, a line that's blunt but not cruel.

Elsewhere in *Empire*, there's a wonderful scene in

## HAN AND LEIA'S ROMANCE TRANSPOSES THE FLIRTATIOUS FEUDING OF OLD SCREWBALL COMEDIES TO AN ASTEROID FIELD.



Finally! Han and Leia show their true feelings for each other.



Mark Hamill proves that he's up to the challenge as Luke undergoes his Jedi training.

which a captive Chewbacca tries to calm his nerves by reconstructing C-3PO, and fast and funny feuding between Threepio and Artoo once the droids are reunited on Cloud City. Brief, wordless moments sparkle, too: When Chewie attacks the stormtroopers in the carbon-freeze chamber, Boba Fett raises his gun, only to have Vader coolly slap the barrel down. And give some credit to David Prowse—he may not have provided Vader's voice, but he gave the Sith Lord his implacable, unhurried stride, which is as much a part of his character as the rasp of his breath mask or James Earl Jones's lines. The characters and their relationships are

well-established by the time of *Return of the Jedi*, in which Luke achieves his destiny. But again, character drives key plot twists: Luke defeats the Emperor by refusing to heed the advice of Obi-Wan and Yoda. They see Vader as more machine than man, but Luke reaches Anakin Skywalker where he slumbers within the shell of Vader, eventually awakening the good in him. The confrontation between Luke and Vader on Endor is all the more tense because it's fought with words, not lightsabers. The emotional high point is Vader's quiet, almost despairing "It is too late for me, son," and the scene ends with Vader

staring out into the morning mist after Luke is taken away. Later, Luke has a moment of hard-won triumph after he pulls himself back from the brink of the dark side by refusing to kill Vader. Tossing his saber away, he tells the Emperor that "I am a Jedi, like my father before me." The Emperor accepts the failure of his plan with chilling brevity: "So be it... Jedi."

The prequels largely explore the development of one character: Anakin, whom we know is destined to fall and become Darth Vader. Jake Lloyd and Hayden Christensen show us Anakin's fury, his struggles with himself, and his yearning for order and power and family—all parts of his character that remain after his transformation into Vader. (And are now being further explored in *The Clone Wars*.)

Throughout the prequel trilogy, Lucas contrasts Anakin's story with Luke's, playing with the idea of doubles in the storytelling. Anakin and Luke begin by leading oddly parallel lives: Both *The Phantom Menace* and *A New Hope* tell the story of a precocious young pilot who longs to escape Tatooine, does so with the help of a Jedi mentor, falls in love with royalty hunted by a Sith warrior, and comes of age by proving himself in a climactic space battle with R2-D2 riding shotgun. Characters are doubled, too: Amidala and her handmaidens repeatedly assume each other's roles, while Senator Palpatine is secretly Darth Sidious.

There are differences, of course, beginning with the Jedi mentors.



Darth Vader: More machine than man—or is he?



Qui-Gon Jinn: Happy to bend the rules to achieve his aims.

Anakin's teacher is Qui-Gon Jinn, the most interesting character in the prequel trilogy. As played by Liam Neeson, Qui-Gon is a Jedi with all manner of shades of gray in his character, a rebel against the established Jedi Order who heeds no authority except the will of the Force. One of the pleasures of Episode I is watching him improvise, gamble, and cheat to achieve his objectives. Qui-Gon parlays Queen Amidala's ship and a Podracer he doesn't own into parts for a hyperdrive and Anakin's freedom, maneuvering the hapless Watto into allowing Anakin to race and putting up the entry fee.

While Qui-Gon arranges things according to his ever-changing plan, he repeatedly needles Amidala, seeing through her disguise as the handmaiden Padmé. When Padmé (played by Natalie Portman) objects that the Queen wouldn't approve of his plan, Qui-Gon replies with a twinkle in his eye that "the Queen doesn't need to know." The Jedi Council's exasperation with him is well-founded: No sooner do the Jedi forbid Qui-Gon to train Anakin than he's teaching the boy about midi-chlorians and how listening to them will show him the will of the Force.

As the younger Obi-Wan, Ewan McGregor does fine work channeling Alec Guinness's accent and vocal



**WATCHING OBI-WAN AS A WISECRACKING GALACTIC TRAVELER GIVES US A SENSE OF HIS LONELINESS IN EXILE ON TATOOINE.**



cadences, but he also makes the character his own, giving him a wit that cleverly foreshadows Guinness's quiet humor in the original trilogy.

The deeper we go into the prequels, the more we see the characters of the classic trilogy in new ways. Watching Obi-Wan as a wisecracking galactic traveler—as we do in *Attack of the Clones*—gives us some sense of his loneliness in exile on Tatooine, and how momentous his encounter with Luke in Episode IV must have been after all those years. Obi-Wan also gets one of the best character-driven lines in *Revenge of the Sith*: When Amidala confirms that Anakin is the father of her unborn children, his reply is a quietly devastating, “I’m so sorry.”

The prequels make us reassess minor characters, too. Episode II reintroduces us to Owen Lars, Luke’s uncle from *A New Hope*. In Episode IV, Uncle Owen seems like a self-centered, narrow-minded man, determined to keep Luke on the farm. But like Luke, there was a lot we didn’t understand then. After learning of Luke’s true parentage and seeing the prequels, Uncle Owen’s efforts to keep him home now strike us as well-intentioned, even noble. Owen knows all too much about what awaits Luke beyond Tatooine, and is desperate to protect him—even if it means the boy resents him bitterly for that. In *A New Hope*, Aunt Beru tells Owen that Luke

has too much of his father in him; Owen’s reply—“That’s what I’m afraid of”—doesn’t mean what we thought it meant in 1977.

As with *Return of the Jedi*, *Revenge of the Sith* brings the story woven by the two preceding movies to its conclusion. And again, themes are doubled: In both, Darth Sidious seeks to ensnare a Skywalker to be his new Sith apprentice. Character-wise, *Revenge* really belongs to Palpatine/Sidious, whose seduction of Anakin leads him step by step into darkness. Ian McDiarmid’s work is a pleasure throughout the prequel trilogy, starting with his sly maneuvering of Amidala in *The Phantom Menace*, but he really gets to dig into the role in Episode III. Palpatine is smooth and oily when discussing Coruscant politics and forbidden Sith lore with Anakin, ferocious and unhinged when revealed as Sidious, and possesses a terrifying grandeur as the triumphant Emperor Palpatine, addressing a cowed and deluded Galactic Senate.



**The Phantom and the Queen**  
Darth Sidious manipulates Queen Amidala.

• *Revenge* brought the story full circle, allowing us to finally see the Star Wars saga as a whole. But as much as we thrill to the saga’s soaring starfighters and clashing lightsabers, what really keeps us riveted is watching the characters we meet at the heart of that story. ↗

Jason Fry is the author or co-author of more than a dozen Star Wars books, including *The Essential Atlas* and the forthcoming *The Essential Guide to Warfare*. He lives in Brooklyn, N.Y., with his wife, son, and about a metric ton of Star Wars stuff. Follow him on Twitter: <http://twitter.com/#!/jasonfry>



EXCLUSIVE FICTION

# STAR WARS RISHI MAZE

Han and Chewie get more than they bargained for in this all-new adventure  
by David J. Williams and Mark S. Williams, with art by Brian Rood.

**I**t was the mother of all lightning storms. Huge jets of relativistic plasma surged from the polar regions of the black hole, lighting up the dark with tendrils of shimmering fire. There was only one direction for a sane pilot to go: far away, as quickly as possible.

The Millennium Falcon gunned its engines and headed in.

Nor was this black hole an ordinary specimen. Every galaxy rotates around a supermassive vortex, but this particular one was the hub of the dwarf galaxy known as the Rishi Maze. Vast fields of gravitation, energy, and debris stretched out on all sides. Perhaps that labyrinth of death was the reason the galaxy was called the Maze in the first place. Perhaps.

Han Solo didn't care.

What he cared about was angles and vectors and flight paths. As well as the fact that he'd been presented with a challenge of the first magnitude, for only the very best pilots stood a chance of getting through the Maze. That was what Solo cared about.

And payment. That, too.

The truly annoying part was that so far this undertaking had already cost him the highest price of all: a girl. While carousing at his favorite space bar back at Mos Eisley, he'd been that close to getting with that minx Jenny. They'd flirted and flitted around one another for months and he'd finally managed to peel her off from her throng of admirers, when the broker approached him. Norund Tac—fixture at the Merchants Guild and a longtime glitterstim smuggler—said he had a run that required a cool hand on the stick...somebody who could handle not just the Imperial Blockade of Hutt space but

who could get through to the very center of the Rishi Maze. Tac was fronting for a group of spacers running an illegal energy farm deep in that maelstrom and who badly needed supplies of every kind: phase-loop generators, ramscoop coils, reserve shielding, the works. The Empire had the vertical space trade lane shut down, so the only way to reach the customers was via a run through the radiation fields dangerously close to the galaxy's black hole. Which was all the more reason to drive a hard bargain—or else walk away entirely.

As it was, Han balked right up until the moment Tac laid half the payment on the table and promised a tidy little bonus at the delivery point. By the time they'd sealed the deal, Jenny had wandered off with Tork the Bouncer and another night of potential bliss went up in smoke. By the morning, Han and Chewie were aboard the Falcon and running from an Imperial cruiser hell-bent on preventing them from jumping out of Hutt space. But giving the Imperials the slip was the Falcon's specialty and in the chase that followed, she more than lived up to her reputation...albeit with a few hits to the aft shielding.

Of course, that was the easy part. Now they had to thread the maze. Han watched while the Falcon's computer spit out the initial parameters of the run, calibrating a whole host of variables to plot the optimal way through the legion of obstacles. Han spread his gloved fingers over the holo-deck and began to shift the various indicators around for the tasks ahead. He'd learned his lesson long ago: reconfigure the deck as needed and never get locked into anything. Flexibility was the key, and Han had made sure that the Falcon was the most flexible ship he'd ever piloted. To most, she was

just another beat-up old freighter, barely capable of carrying a load big enough to support her operations—but to Han she was better than having your own personal Star Destroyer. He'd put enough special tweaks and one-of-a-kind modifications into her to make the Falcon the match of any smuggling vessel on the Outer Rim.

On the screen, the radiation levels were climbing, and on the speakers so was the volume of Chewie's growls.

"Nothing to worry about," drawled Han.

Chewie's barbed retort resonated through the cockpit. He was down in the access corridors, still running the post-hyperflight checks. They'd hoped to have some time between exiting hyperspace and entering the Maze, but with Imperial ships in the vicinity, they'd had to forgo that luxury. But what Chewie wasn't forgoing was conducting the checks manually. He was a stickler for caution.

This was fine by Han. Given that he liked taking extra risks, he and the Wookiee balanced each other out. Great partnerships had been built on far less. Han grasped the stick and throttled the Falcon in, dodging past the photospheres of some of the stars caught in the black hole's outermost orbits. A few of those stars even had planets that the black hole had yet to tug loose from their grip: chunks of rock hewing close to their suns, any atmosphere long since swallowed by the maw that filled half the sky. Chewie's face appeared on the screen—he tossed back his head and growled to indicate that everything was checking out from the hyperspace jump and they could proceed as planned.

"Good," said Han, "because we already have." The Wookiee protested, but Han just kept talking over him: "I'm taking us in now; we can't waste any more time if we want to catch that directional beacon when it goes off." That had been its own argument, of course—Chewie wasn't too happy with the fact that they didn't even know the precise location of the rogue energy-farm, and that instead, the station would signal to them once they'd navigated enough of the Maze to be reachable on the comlinks. Even though Solo had replaced the Falcon's stock sensors with a military grade package years ago, finding the beacon amongst all the energy distortions would be no easy feat. He throttled the Falcon up to half speed and eased the ship into the gaps between the radiation fields. These fields were shifting quickly enough that the Falcon's computer was working hard to plot the optimal flight vectors—and working overtime to factor out interference on the instrument readings.



Han gazed out of the cockpit as he eased between gigantic lakes of high-energy clouds. The ship shook as the gravitational forces increased—and then suddenly the radiation levels were spiking. Chewie's questioning growl reverberated through the com system. All Han could do was shrug agreement.

"Getting a little hot up here," he said, and put the Falcon into a slow roll, flipping the craft belly up to where her shields were at maximum. For a moment, the rad-readings held steady—and then they kept on climbing, reaching steadily toward the red, becoming intense enough that the cockpit was in growing jeopardy. Han let out a curse. Given the damage to the alt-shields, he'd expected this kind of development, just not so soon. If he stayed where he was, the radiation would boil him from the inside out. He flicked off the auto-pilot and proceeded to power down some of the ship's more fragile systems.

"Chewie, prep the engineering station. I gotta close up the cockpit."

Which took only another ten seconds. Han lowered the cockpit's blast shielding and proceeded to get the



*The computer was so attuned to his piloting that Solo had long since come to regard it as a third crew member.*

hell out of there, making for the auxiliary flight controls at the engineering station. Departing from the cockpit left a bad taste in his mouth because he'd have to fly the ship entirely by instruments and holo-display. He thought back to his flight training days and remembered how the words of his old instructor Aleksandr Badure and the infamous tactician Adar Tallon meshed.

*When all else fails, you've always got your eyes.*

But now he was blind. A light sweat broke out on his brow. It became just that little bit heavier as he reached

the engineering station to be greeted by Chewbacca's mournful howl.

"What do you mean the navcom's out?" Solo stepped back, gave the casing a well-placed kick, and was rewarded with the halo-screens flaring to life. "See? The old girl loves me." Ignoring Chewie's skeptical grumble, he keyed the 3D nav display's resolution to maximum. The astrogation displays centered on the black hole as they scrolled myriad data on the rising gravity and energy fields. Solo's fingers danced across the touch screens, making micro-adjustments to the ship's course and speed while Chewie coaxed ever-greater performance levels from the engines. As always, the Falcon's navcom anticipated moves and fed course corrections as needed. The computer was so attuned to his piloting that Solo had long since come to regard it as a third crew member. Now that trust was paying off. For the next twenty minutes, man and machine and Wookiee ran the galaxy's most lethal gauntlet without incurring any further damage. As they emerged from another gap in the radiation fields, Solo resumed scanning for that beacon.

Only to find something else entirely.

The whole screen was alive with data. There were so many mass-signatures that for one crazy moment Solo thought they were in the middle of an asteroid field. And then the holo-display crystallized: he was looking at a massive cluster of debris caught in a gravitational pocket. Chewie's inquisitive rumble echoed up from the engine-room.

"Copy that," said Solo. "It's a ship's graveyard—" But even as he said that, he realized it wasn't quite true. Chills went up his spine as he realized what he really was looking at: not pieces of broken ships, but rather pieces of a single ship....a battlecruiser, thousands of meters long, its spine long

snapped by the impact of the gravitational fields. Yet the ship's huge axe-shaped aft seemed to be mostly intact, blunt and menacing. Strangely, there didn't appear to be any listing of this type of vessel in the Falcon's records, though Solo had been assured that the last system update was the most comprehensive ship overview one could get on the black market. It certainly wasn't any kind of craft Solo had ever encountered, and there were few ship designs he hadn't been exposed to during his time on the Outer Rim.

"You ever see a ship like that?" he asked Chewie as the Wookiee emerged from the ship's engine room wearing his welding goggles, a power-torch in one paw. Chewie leaned in and took a closer look—then let out a series of short barks.

"You really think it's that old?" Han frowned. "It's one hell of a piece of engineering, that's for sure. Some of its systems are still functioning..."

Han trailed off as the threat computer flashed on, displaying half a dozen contacts peeling out of the debris and moving in fast. He let out a low curse. His active scans had probably set them off. But they were too small to be fighters. Which meant...

"This ship's got some kind of automated defense system," he muttered. But Chewbacca had already put two and two together and was sprinting off to the quad laser. Solo throttled the ship into high-gear; as he tracked the incoming drones he realized that even a crack shot like Chewie would be hard-pressed to destroy them. Each drone radiated a shield much more powerful than any machine of that size ought to boast. He recalled another of his tutors' key rules: never mind the fancy maneuvers—just go straight at them! It wasn't like he had any other choice. He pulled the Falcon's nose up and punched it.

As he did so, the drones rolled into attack position and unleashed a withering barrage of blaster cannon fire at the Falcon. Solo felt the ship buckle as he spun the craft on its axis to present the rear shields to his attackers. He heard the unmistakable sound of the Falcon's quad lasers answering back. As Chewie scored a direct hit, blowing one target to pieces, the remaining pods broke off and angled for another line of attack against the Falcon's weakened front shielding. They were going to bring him down through sheer numbers. Solo realized. Like wolf cats harrying prey. But even as he braced himself, the holodisplay caught his attention with more data. The computer had decoded the transmissions among the defense drones.

And between those drones and the derelict ship...

Solo swore under his breath. The ancient starship's power plant and main engine systems were still active! The sensors showed the bright lines of microwave energy flowing from the starship, powering the drones. The computer was busy trying to disable those energy signals, but wasn't making any headway. Still...a crazy idea came into Solo's head. So crazy he didn't even dare tell Chewie. He patted the Falcon's nav-computer like a beloved pet.

"Don't let me down, baby"—and then he turned the Falcon sharply, sent it hurtling past the huge ship. The drones turned to pursue him while the Falcon's computer went into overdrive, its signals wending their way ever deeper into the starship's systems, searching for the behemoth's engines. As the Falcon shot past the huge craft's rear, the drones opened fire at a range that was all too close; Han's chair shook as the Falcon's shields went into the red. He heard Chewie's howls of anger sounding from the quad-laser turret. But as the drones closed in for the kill, the Falcon's computer found what it was looking for—

"Do it," Han said through gritted teeth.

—and ordered the giant starship's engines to ignite a full burn. White heat surged across the pursuing drones, detonating them in a series of flashes. Next moment, the burn ceased, the long-derelict reactor exhausted. All that was left of the drones was mere debris. The momentum of the starship's engine-block carried it forward into the next piece of wreckage, which in turn slammed against the forward section. A nasty chain reaction was underway, but Han wasn't waiting around—he punched the Falcon's afterburners and roared out of the gravity pocket, back into the fields of energy. They were moving much faster now with the boost. That black hole was getting closer with every moment, a backdrop against all the stars and radiation, the hub around which it was all turning.

And then Solo heard a loud beeping.

At first he thought it was another of those drones. But Chewie's yell of triumph said otherwise—

"Pay-dirt," yelled Solo. They'd found the beacon. Its syncopated rhythm echoed through the corridors of the Falcon as the computer ran extrapolations back to its source: a rock orbiting a star that in turn was orbiting less than 1.5 tera meters from the event horizon of the black hole. The energy readings indicated a substantial base there—easily large enough to harness energy from the black hole that stretched over it like some kind of demented sun. Solo let out a sigh of relief—and stopped as the base's defense weaponry

locked onto the Falcon. The comlink began flashing. A disembodied voice reverberated through the cockpit.

"Unidentified vessel, identify yourself."

Solo took a deep breath. "Epsilon zero-five-six-eight-Z," he said. The code phrase he'd been given back at Mos Eisley, the sequence upon which this entire mission depended...

"Affirmative," said the voice. "This is Firebase Alpha. We read you, Falcon. How was your trip?"

A grin spread over Solo's face. "Just fine, Alpha. No problems." His voice took on a sardonic tone. "Apart from Imperial starships on the way in and some kind of half-dead starship in the middle of the Maze."

"Sounds like you met our Sith relic," said the voice.

"Your what?"

"Most of the routes skirt the wreckage. Sorry you got the one that didn't."

"You and me both," muttered Solo.

"Well...congratulations on keeping your hide intact. We're clearing you for landing on approach vector 1.3 Zeta."

"Roger that, Alpha," said Solo. "Think you could have a couple of glasses of T'lil T'lil ready for us?"

The voice chuckled. "We'll see what we can do Alpha—over and out." As Han switched off the comlink, Chewie's rumbling baritone sounded over the ship's speakers. Han frowned.

"What do you mean power surge?" Han scanned the internal sensors and saw that the forward cargo was indeed showing a weird energy reading. It looked like it might be some kind of feedback from the just-received beacon—an echo in the system. But even as Solo suggested this to Chewie, the Wookiee cut him off,

## *[Han] recalled another of his tutor's key rules: never mind the fancy maneuvers—just go straight at them!*



grunting that he was heading forward to the hold.

"Oh for the love of..." Solo activated the autopilot and raced to the forward holds to find Chewie already inside, pointing a hand scanner at one of the huge oblong crates that constituted the Falcon's cargo. Solo's eyes went wide.

"It's coming from inside that box?" he asked.

The Wookiee nodded. Han was getting a sinking feeling about this. He grabbed a charged pry-bar and unceremoniously popped the cargo container's magnetic seal, revealing a two-meter long canister covered in what looked like Imperial markings. At the top of the canister was a device that could only be a detonator. And as for the canister itself....

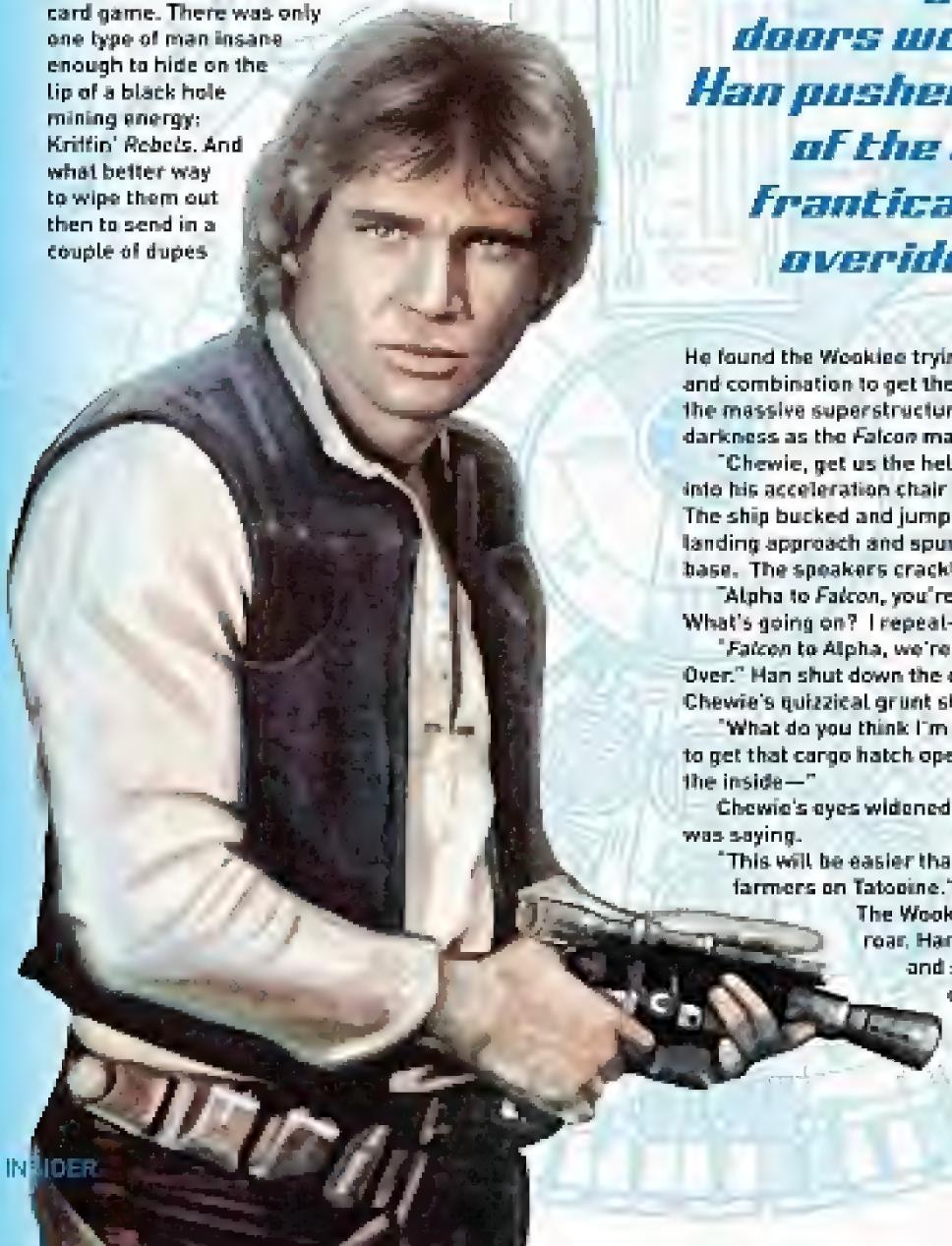
Han snatched the hand scanner from his friend's gigantic paw and shoved the device up close. The result flashed onscreen:

"Baradium," he said.

Chewie snarled with anger. The scanner rattled off more specs, but Han didn't need to read any of them. He'd spent enough time as an Imperial cadet to know all about baradium and the disintegrating wave its fusion reaction unleashed.

And there was enough here to fracture a small moon.

Solo slammed his fist against the bulkhead. It all fell into place like getting dealt the perfect hand in a rigged card game. There was only one type of man insane enough to hide on the lip of a black hole mining energy; Kritfin' Rebels. And what better way to wipe them out than to send in a couple of dupes



unwittingly carrying a bomb on a supply run? Chalk one up to the Imperials' department of dirty tricks. The hand scanner told him the rest of the story: the beacon's signal must have inadvertently played havoc with the bomb's electronic detonator, activating it prematurely. Undoubtedly, the plan had been for it to go off when the Falcon reached the base. Now it was on a countdown. But how much time did they have?

There was a beeping noise on the speakers.

"Thirty seconds until touchdown," said the autopilot.

Han and Chewie started moving at the same instant, scrambling to close the bomb in its container and get out of the hold. As Chewie sealed the compartment, Han activated the sequence to vent the outer hatch and dump the cargo into space.

But Chewie's next growl turned Solo's blood to ice.

"What do you mean the doors won't open?" Han pushed Chewie out of the way and frantically hit the override button. The hatch still refused to cycle. Apparently, the controls to the hold had been damaged—whether by radiation or by hits from the drones or the Star Destroyer no longer mattered. Chewie was already racing back to the cockpit, and Han dashed after him.

***"What do you mean the doors won't open?"  
Han pushed Chewie out  
of the way and  
frantically hit the  
override button.***

He found the Wookiee trying every possible sequence and combination to get the hatch open. Out the window the massive superstructures of the base rose from the darkness as the Falcon made its final approach...

"Chewie, get us the hell out of here." Chewie slid into his acceleration chair and turned off the auto pilot. The ship bucked and jumped as Chewie shut down the landing approach and spun the Falcon away from the base. The speakers crackled.

"Alpha to Falcon, you're off the approach course. What's going on? I repeat—"

"Falcon to Alpha, we're having a little bit of problem. Over." Han shut down the com and made for the door. Chewie's quizzical grunt stopped him for a second.

"What do you think I'm going to do? Somebody's got to get that cargo hatch open. And if we can't do it from the inside—"

Chewie's eyes widened as he realized what Han was saying.

"This will be easier than selling water to dirt farmers on Tatooine."

The Wookiee let out an ear-shattering roar. Han looked his friend in the eyes and smiled the smile that would one day be known across the galaxy.

"Trust me."

Chewie's mournful wail followed Solo all the way

to the equipment locker. Han retrieved the old military surplus spacesuit, then jogged to the central hatch access and proceeded to strap it on. The ship shuddered and the walls shook as Chewie continued to veer away from the approach vector, struggling against the gravity of the black hole. Han engaged the hydraulic lift and felt its reverberation under his feet as he rose toward the ceiling and went through his checklist: magnetic boots engaged, blast visor down, helmet sealed. He took a deep breath.

"Get it together, Solo," he muttered, "or this is going to be a short walk."

And then the dorsal hatch slid open above him and he was out in the vacuum. The black hole filled most of the sky, impossibly huge and menacing. Off to one side was Firebase Alpha, structures clustering over that rock—and now he could see the giant energy siphons stretching down toward the black hole, crackling with enough energy to fuel a thousand warships...

Han took in the view in an instant, and then he forced himself to look only at the Falcon as he made his way across her surface. He felt the hull rumble beneath him as Chewie fought the black hole's pull to buy Han time to get to the manual hatch controls. But the readouts in Han's helmet showed him he wasn't going fast enough. That bomb was going to detonate before he could get it away from the Falcon. He wasn't going to make it. Unless he did the one thing he'd always been best at.

Cutting corners.

Solo turned off his mag boots and fired a quick blast from his suit's thrusters. The ship's hull passed rapidly underneath him as he homed in on the cargo hatch. At the last minute, he re-activated his boots and managed to catch himself a meter away from the cargo doors before reaching for the first of the external locks and pulling with all of his might. To his relief, the lock slotted into its open position. As his hands closed on the second and final lock, the ship's hull surged beneath his feet like a living thing. He held on as the Falcon accelerated in—straight toward the black hole. Han nodded. Chewie had started his run. Now Han had to do his part. He pulled against the last lock.

It wouldn't budge.

He shifted, positioning himself so he could use both hands. But just as he started to apply the pressure, the ship shook so violently it felt like it was breaking apart. In fact, several pieces of the landing gear ripped free and flew toward him like shrapnel. Han went flat against the hull as the metal shards skipped past him—except for one, which struck him a glancing blow on his rear-pack. He opened his eyes to see the suit's power meter draining rapidly to zero. Damn. He pulled himself back to his feet, grabbed the controls of the door with both hands and pulled. The lever came loose and the hold door opened as the light went green. Even as Solo's suit's energy was going into the red...

Suddenly, he was floating off the hull—no power to his boots. The maw of the black hole was drawing him inexorably in. As he spun through the darkness, he saw the Falcon hurtle away—and then suddenly flip, its nose coming up hard as the contents of the hold shot out. The Falcon turned away from the black hole as the jettisoned containers reached its edge, the bomb exploding even as they did so, all the light and energy from the massive blast pulled across the event horizon in a single instant and vanishing into darkness.

Han smiled.

It was getting hard to breathe.

At least Chewie had made it. He wondered if he'd get to that event horizon before he ran out of air. He hoped so.

It would be one hell of a way to go.

But then he saw another light reflected in his visor—the bright flash of the Falcon's engines. Chewie had turned the ship around and was bringing her back toward Solo, coming in at an angle so as not to veer across that deadly horizon, spinning like a top to increase momentum and maneuverability. For a moment it looked like the Falcon would smash right into Solo.... But at the last moment, the ship stopped its spinning and activated its tractor beam, pulling Solo directly toward the still-open cargo doors. Solo curled into a ball as he shot through. And then the exterior doors sealed.

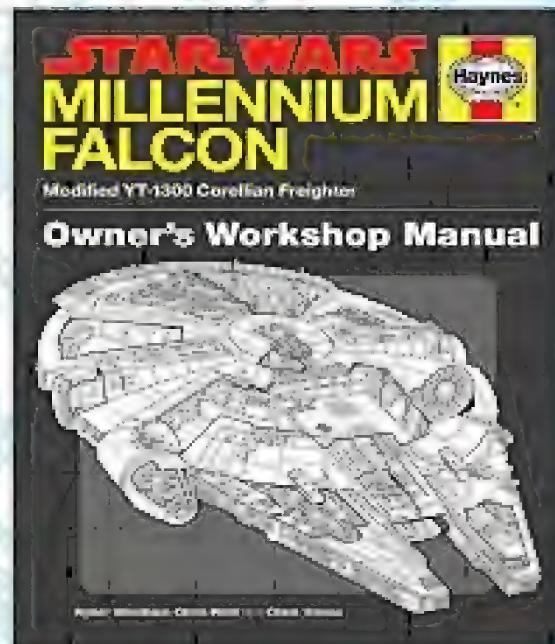
The interior doors opened. Han pulled off his helmet as the Falcon accelerated away. He couldn't stop laughing. He'd always thought he was an amazing pilot, but once again his Wookiee partner had shown there was more to him than met the eye. Han was still laughing as an anxious Chewbacca ran into the room, scooping Solo up in a Wookiee hug.

"It's all right pal. I'm all right—thanks to you."

Chewie put him down, but still held the somewhat woozy Solo upright. Solo stepped back, stretched.

"So....I guess after we drop off what's left of the cargo, we go back and have a word or two with Tac. How does that sound?"

Chewie's barking laughter echoed through the ship. ☺



## EXPANDED

Want to learn more about the fastest ship in the galaxy? The *Millennium Falcon Owner's Workshop Manual* by Ryder Windham, Chris Reiff and Chris Trevas is out now!

See more of the art of Brian Rood at  
<http://brianrood.com/>

UNIVERSE

# ROGUES GALLERY AN AUDIENCE

**WEAZEL**

A weapons dealer

**ORRIN LONEOZNER**

An unemployed mechanic

**GRAXOL KELVYNN**

An Anx slave trader

**NINOPAS OROCC**

A Gran gambling addict

**WATTO**

A Toydarian junk dealer

**SHAKKA**

A Twi'lek dancer

# OF ALIENS

Who's watching the Boonta Eve Classic?  
by Leland Y. Chee.

**LOBWUWA LOBA**

An aspiring Aqualish  
Podracer

**RIKNAK**

A Weequay saboteur

**BREEDO**

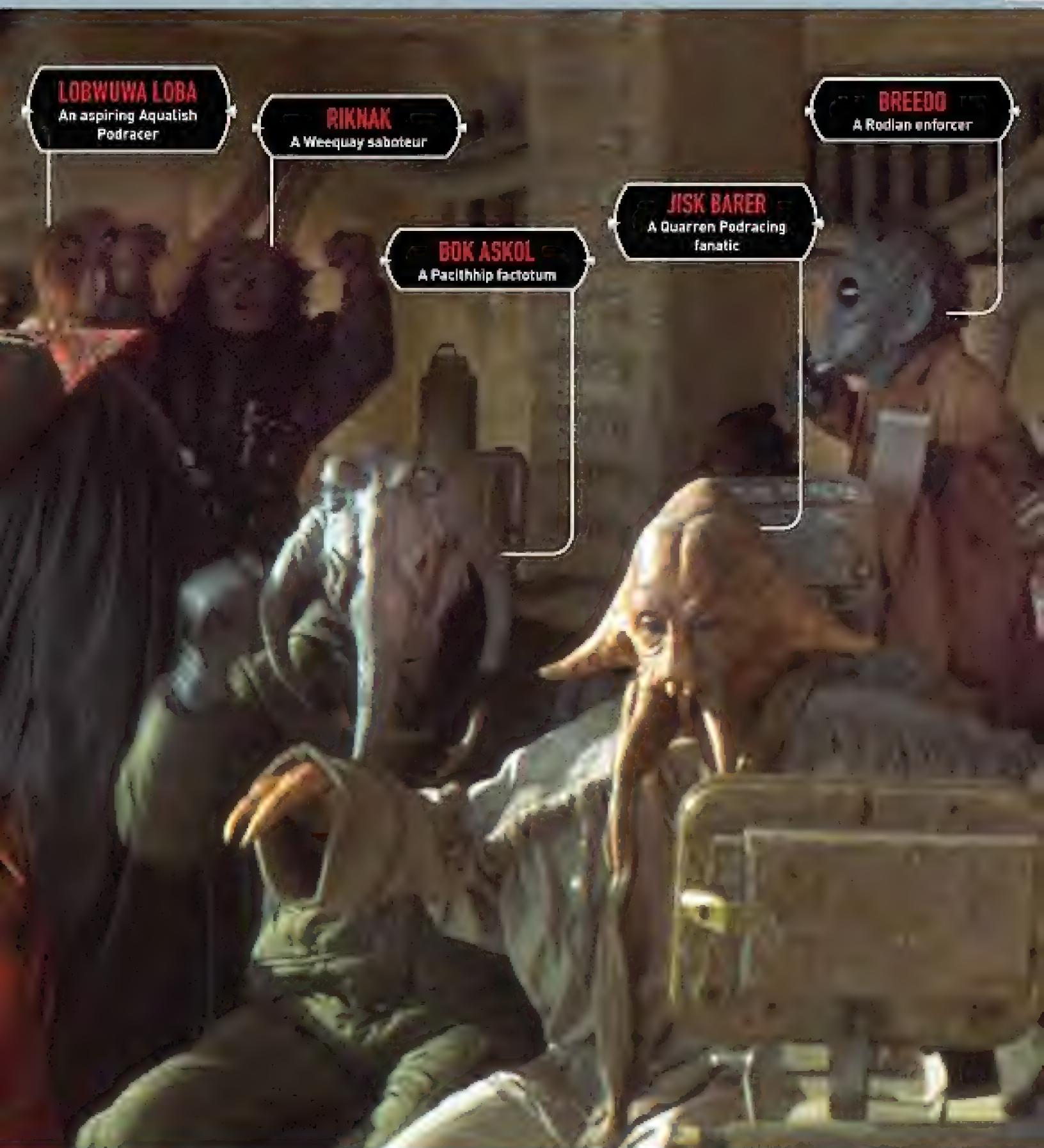
A Rodian enforcer

**JISK BARER**

A Quarren Podracing  
fanatic

**BOK ASKOL**

A Pachthip factotum



**WHOSA MUY-MUY DIVISIVE CHARACTER  
WITHIN STAR WARS FANDOM? MEESA?  
SOME OF YOU CRINGED WHEN READING THOSE WORDS  
IN JAR JAR'S VOICE, AND SOME OF YOU WONDERED WHY  
IT'S SUCH A BIG DEAL IN THE FIRST PLACE. WE'RE HERE  
TO ADVOCATE FOR THE LATTER GROUP. FRIENDS, WE  
COME NOT TO BURY JAR JAR BINKS, BUT TO PRAISE HIM!  
WORDS: DAN WALLACE**

# WE NEED TO TALK ABOUT **JAR JAR**

It's been nearly 13 years since Jar Jar ambled onto movie screens in *Star Wars: Episode I - The Phantom Menace*, and he's long overdue for rehabilitation. The tumble-footed Gungan, realized through CGI with Ahmed Best providing his voice and mannerisms, became a lightning rod for criticism of the movie. George Lucas had a response. "There is a group of fans for the films that doesn't like comic sidekicks," he told the BBC at the time. "They want the films to be tough like *The Terminator*, and they get very upset and opinionated about anything that has anything to do with being childlike."

In truth there's a lot to like about Jar Jar, both in the movies and in the spin-off material. If you swore off everything Binks-related back in 1999, you don't know the best bits that have emerged in the years since.

So join us as we present 10 pieces of evidence in our defense of Jar Jar Binks, and show why we believe that a lop-eared amphibian is worthy of taking a place among the greatest Star Wars characters.



## 'THE DEATH OF CAPTAIN TARPALS.'

Remember Captain Tarpals from Episode I? Even fans who disliked Jar Jar couldn't find much to criticize in this seasoned Gungan warrior, who oozed patience and competence. Despite its title, this comic book story from *Star Wars Tales* #3 didn't chronicle Tarpals' demise. Instead it evoked sadness and sympathy while providing a shared back-story for Tarpals and Jar Jar. When a vagrant Jar Jar is discovered rooting through the trash, Captain Tarpals carries out the unpleasant duty of escorting him from Otoh Gunga to begin his sentence of exile. A last-minute display of heroism on Jar Jar's part isn't enough to change Tarpals' mind, since he puts duty above all else.



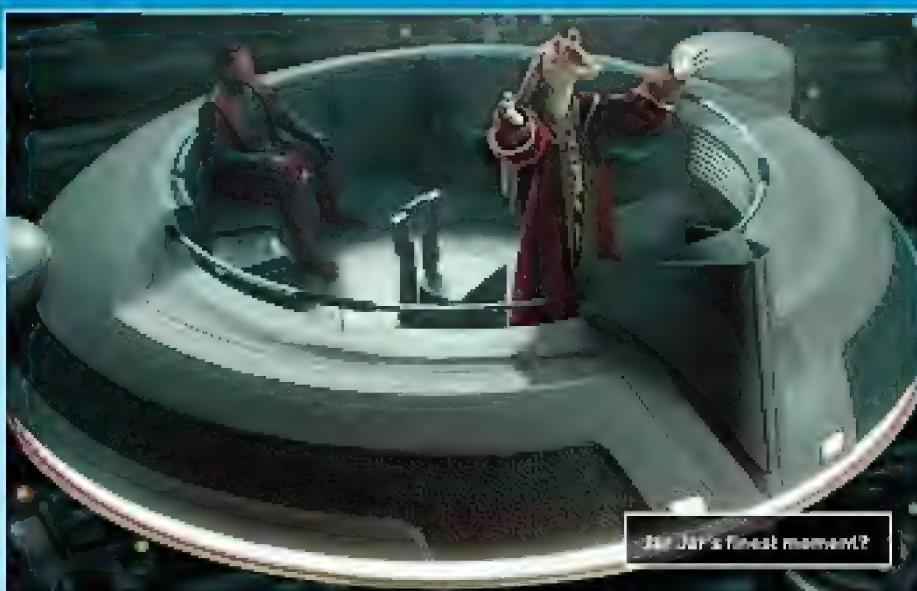
## 'THEY BANISHED YOU BECAUSE YOU'RE CLUMSY?'

That's Obi-Wan Kenobi's incredulous question in *The Phantom Menace*. In response, Jar Jar delivers a list of crimes in rapid-fire Gunganese — "Yud-say boom da gasser, un crash der Bosses heyblibber." Fortunately, other sources have provided context, and Jar Jar's disasters are appropriately epic. By "boom da gasser," Jar Jar means that he exploded an oven in Boss Nass's kitchen while preparing a meal for partygoers. He then escaped the flooding room inside the Gungan Leader's luxury "heyblibber" submarine, and, of course, wrecked it. This double-dose of damage earned Jar Jar a sentence of exile from Otoh Gunga. Because Boss Nass didn't have a very high opinion of the Naboo people, we can assume he wanted to unleash Jar Jar's mayhem upon the stuck-up surface dwellers "who tink day brains so big."



## REPRESENTATIVE BINKS

The ground battle in Episode I proved that Jar Jar isn't cut out to be a general. But what about a politician? Episodes II and III show Jar Jar as a delegate to the Galactic Senate who represents the Gungan population of Naboo. Okay, Rep. Binks' most significant achievement is to convince the Senate to give Chancellor Palpatine the emergency war powers that will eventually make him Emperor, but let's forgive his lack of foresight (especially since none of his fellow legislators noticed it either) and instead give Jar Jar some credit. For once, he stood up in front of an audience of thousands and did exactly what he set out to do, with nary a pratfall in sight.



## ROBOT CHICKEN



Ahmed Best has always had a healthy perspective about Jar Jar, and to his credit he returned to the role for 2007's *Robot Chicken: Star Wars*, a special episode of the anarchic stop-motion comedy series. When Jar Jar somehow makes his way to the bridge of the Executor and greets Vader with the hated nickname "Ani," the Dark Lord of the Sith escorts his old friend from the room by way of an open airlock. With Jar Jar's body drifting in space, Vader can finally get some peace—until Jar Jar reappears at his bedside as a shimmering Force spirit.

## CLONE WARS HEROICS

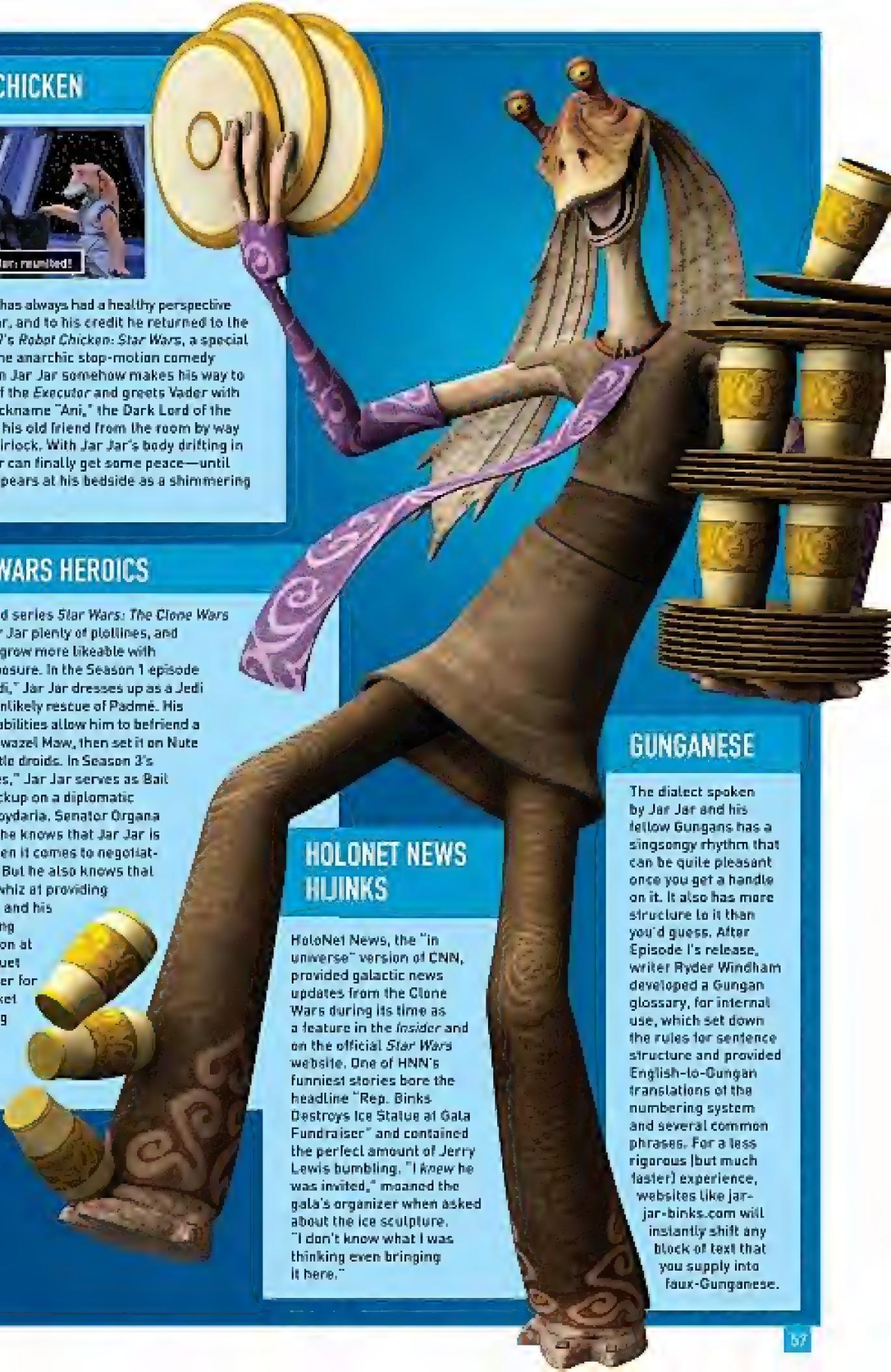
The animated series *Star Wars: The Clone Wars* has given Jar Jar plenty of plotlines, and he seems to grow more likeable with repeated exposure. In the Season 1 episode "Bombad Jedi," Jar Jar dresses up as a Jedi to stage an unlikely rescue of Padmé. His amphibious abilities allow him to befriend a monstrous Kwazell Maw, then set it on Nute Gunray's battle droids. In Season 3's "Supply Lines," Jar Jar serves as Bail Organa's backup on a diplomatic mission to Toydaria. Senator Organa isn't crazy—he knows that Jar Jar is hopeless when it comes to negotiating treaties. But he also knows that Jar Jar is a whiz at providing distractions, and his plate-spinning demonstration at a royal banquet provides cover for a secret rocket launch taking place right outside the window.

## HOLONET NEWS HJINKS

HoloNet News, the "in-universe" version of CNN, provided galactic news updates from the Clone Wars during its time as a feature in the *Insider* and on the official *Star Wars* website. One of HNN's funniest stories bore the headline "Rep. Binks Destroys Ice Statue at Gala Fundraiser" and contained the perfect amount of Jerry Lewis bumbling. "I knew he was invited," moaned the gala's organizer when asked about the ice sculpture. "I don't know what I was thinking even bringing it here."

## GUNGANSE

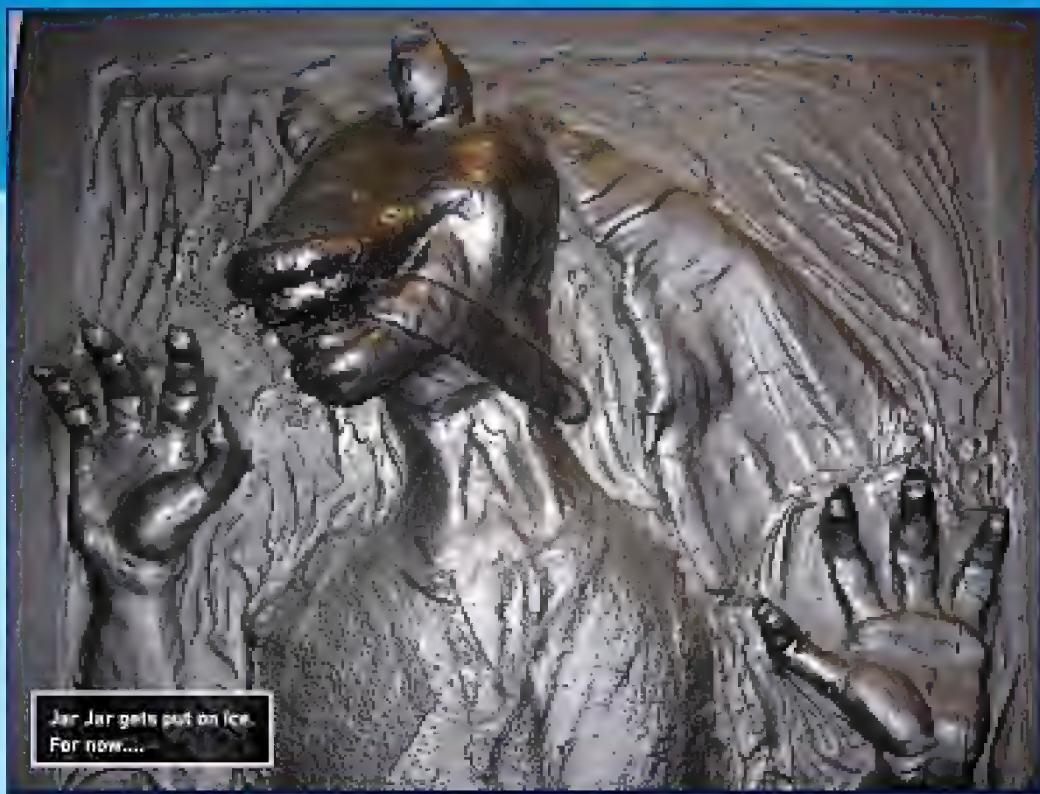
The dialect spoken by Jar Jar and his fellow Gungans has a singsongy rhythm that can be quite pleasant once you get a handle on it. It also has more structure to it than you'd guess. After Episode I's release, writer Ryder Windham developed a Gungan glossary, for internal use, which set down the rules for sentence structure and provided English-to-Gungan translations of the numbering system and several common phrases. For a less rigorous (but much faster) experience, websites like [jar-jar-binks.com](http://jar-jar-binks.com) will instantly shift any block of text that you supply into faux-Gunganese.



## "WHAT IF HE DOESN'T SURVIVE? HE'S WORTH A LOT TO ME."

Jar Jar in carbonite has become visual shorthand for some fans' desire to keep this CGI sidekick on ice. But George Lucas' willingness to embrace the joke is all the proof you need that it's okay to like Jar Jar and still have a sense of humor about him. After two fans constructed a full-sized carbonite slab for *Star Wars Celebration III*, Lucas accepted it as a gift, and put it on display in the ILM reception area at the Letterman Digital Arts Center in San Francisco.

A virtual carbonite slab pops up in the game *The Force Unleashed*, displayed between a taxidermied Salacious Crumb and the severed eyestalk of a dianoga garbage monster.



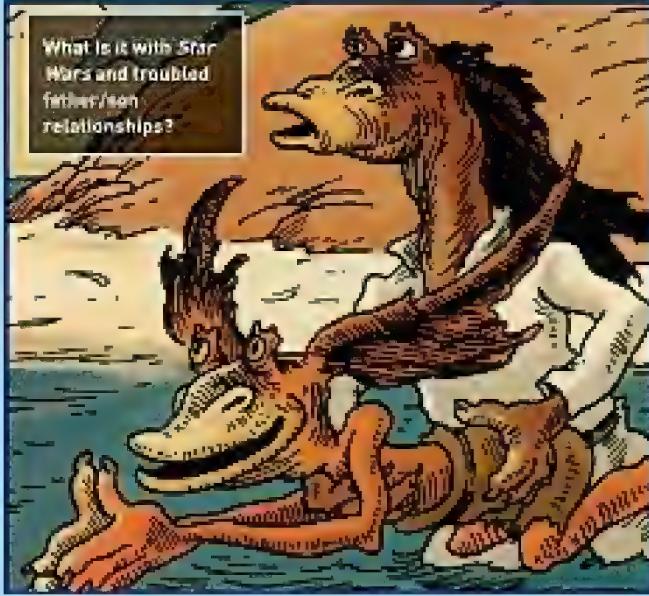
## JAR JAR JUNIOR



The boy Binks sticks it to Vader!

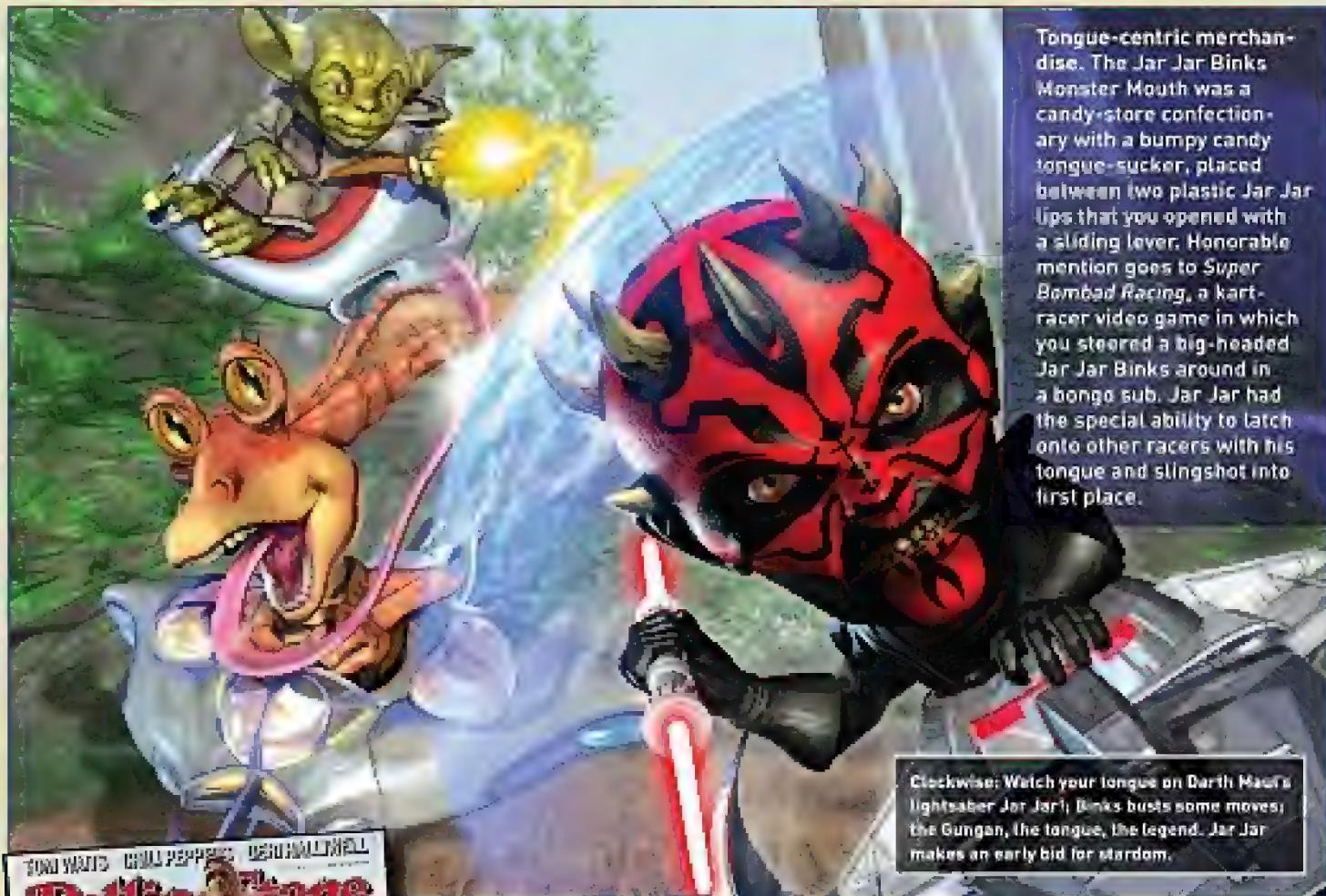
You didn't know that Jar Jar had a son? No worries—many fans may have missed the non-canon *Star Wars Manga: Black*, which has seen limited release outside Japan and the U.K. In Formalin's story "Tantive IV," Abso Bar Binks debuts as Jar Jar's heroic offspring, distracting Darth Vader long enough to give Princess Leia's ship a head start on delivering the stolen Death Star plans. Not only is Abso Bar Binks shown to be a scrappy fighter who doesn't take any flak from Vader, but he even looks good while wearing Leia's clothes. When Vader asks him why he bothers to fight the Empire, Abso Bar Binks delivers a heartbreaking anecdote about his dad's persistence at sneaking toys and other gifts for his son past an Imperial checkpoint. Oh, Jar Jar—even when you're not in a story, you still earn points.

## JAR JAR SENIOR



So now that you've met Abso, what do you know about Jar Jar's father? Although its continuity status is more than dubious, "George R. Binks: The Tragic Story of Jar Jar's Father" is an irreverent and darkly funny piece by indie cartoonist Tony Millionaire (*Drinky Crow*). Originally published in *Star Wars Tales* #20, the story depicts Papa Binks as a whaling captain turned desert island castaway thanks to young Jar Jar's incompetence at the wheel. When Jar Jar offers to swim for help, George R. Binks angrily points out that sea monsters would gobble him up before he could reach shore. Then, after considering the upside, he urges his son to start off on his journey without delay.

# NOT EVERY JAR JAR MEMORY IS A HAPPY ONE. HERE ARE 5 MOMENTS WE'D RATHER FORGET:



Tongue-centric merchandise. The Jar Jar Binks Monster Mouth was a candy-store confectionary with a bumpy candy tongue-sucker, placed between two plastic Jar Jar Lips that you opened with a sliding lever. Honorable mention goes to Super Bombad Racing, a kart-racer video game in which you steered a big-headed Jar Jar Binks around in a bongo sub. Jar Jar had the special ability to latch onto other racers with his tongue and slingshot into first place.

Clockwise: Watch your tongue on Darth Maul's lightsaber Jar Jar; Binks busts some moves; the Gungan, the tongue, the legend. Jar Jar makes an early bid for stardom.

**The Phantom Edit.** Fan annoyance with Jar Jar resulted in lots of message-board grousing, but one viewer put his money where his mouth was by re-cutting Episode I into a shorter version with significantly less Jar Jar. Despite the critical tone of the so-called Phantom Edit, the work sprang from a love for the source material, and can be considered an early example of the "remix culture" relationship between creators and consumers that has taken hold in the 21st century.

**Jar Jar Stepping in Ewok Dung.** We admit that Mos Espa probably doesn't have the cleanest streets, but we still really wish that Jar Jar had paid closer attention and avoided this cringe-inducing moment.

**Dance of the Doomed.** The Star Wars Episode I Dancing Jar Jar Binks featured a 12-inch Jar Jar figure that shook and shimmied when its built-in speaker played the Cantina band music. Anyone who owned this item back in 1999 (this article writer among them) will hear "Eww! Meesa called Jar Jar Binks! Itsa time for a little boogie!" in their heads until their dying day. ♪

**Jar Jar Superstar.** With magazine covers like this, how could there not be a backlash? When Rolling Stone plastered Jar Jar's mug on newsstands in May of 1999, it couldn't have anticipated how quickly the public would sour on the grinning Gungan. Overexposure of Jar Jar became so widespread in 1999 that *The Onion* ran a satirical story entitled "80 Billion Tons of Jar Jar Merchandise Now 70 Percent Off," which quoted a fictional retailer who urged customers to buy items featuring "everyone's favorite bumbling orange space-frog."



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Boba Fett's brief screen time hasn't stopped him from becoming a fan favorite. Right: The bounty hunter's popularity led to his backstory being fleshed out in *Star Wars: The Clone Wars*.

# IT ONLY TAKES A MINUTE

THEY WERE ON MOVIE SCREENS FOR MERE MINUTES, BUT VILLAINS SUCH AS BOBA FETT, DARTH MAUL, AND GENERAL GRIEVOUS ARE STAR WARS ICONS. WHAT'S THE ATTRACTION OF THESE ENIGMATIC CHARACTERS?

WORDS: BRIAN J. ROBB

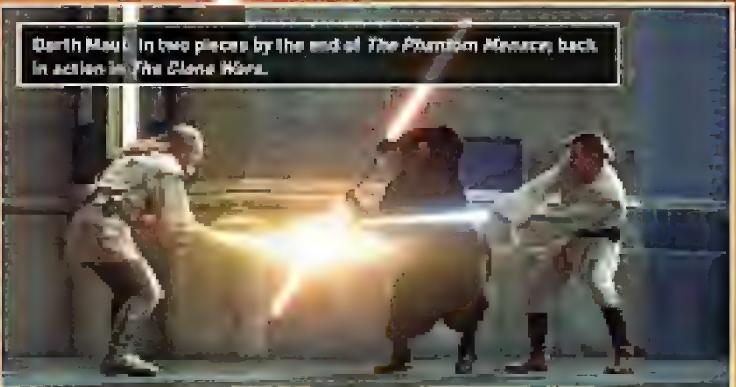
**S**ome of the most popular Star Wars characters are those with the smallest amount of screen time. What's the attraction and how did they achieve their notoriety with fans? How did the likes of Boba Fett, Darth Maul, and General Grievous overcome their mere minutes on screen to turn into iconic Star Wars characters?

The template was set early on, right in the first few minutes of the first movie. Darth Vader's dramatic entrance in the first scene of *Star Wars: Episode IV: A New Hope* introduced one of the screen's all-time great movie villains. The elements that made up Vader would be repeated to varying degrees in the other *Star Wars* movie villains who would go on to become icons in their own right, but it all started here. Think back to your first viewing of *Star Wars*, and forget everything you now know about Darth Vader and Anakin Skywalker. Just look at Vader—he's huge. His head is encased in some kind of Samurai-looking helmet and his visage is hidden by a face-plate and breathing apparatus the likes of which you've never seen before. Is he a man or a machine? We just don't know at this stage.

No sooner have stunned viewers taken in this menacing vision than he's straight down to business, interrogating the captain and ordering the search for the stolen plans. This is a guy who means business, and is efficient with it. There's no small talk here. Again, think back to that first viewing. When had you ever heard an intimidating voice like that? Yet, throughout the film he has very little to say. In common with the other iconic villains in the six *Star Wars* movies, Vader is a terribly taciturn fellow. Partly, it's because he doesn't really have to say much—he's in charge, there's no question. His actions speak louder than any words. In fact, the only person he seems to have any time for is Grand Moff Tarkin. Yet, by the rousing conclusion of this first movie we know very little about this figure who will become central to the saga.

That, of course, is part of the attraction of all these iconic characters: their mystery. When each of them first appears on screen they are an unknown quantity, except for the fact that we know that they are a threat. Beyond that, we're mostly in the dark.





Darth Maul is two pieces by the end of *The Phantom Menace*, back in action in *The Clone Wars*.

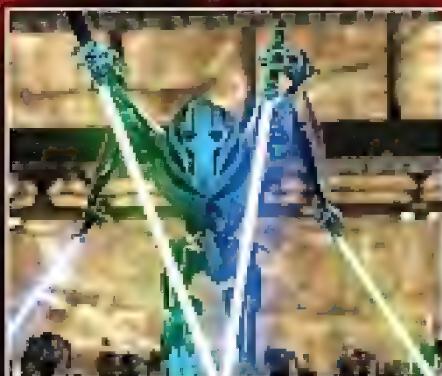
## LOOKING THE PART

Boba Fett, along with Darth Maul, has the fewest lines of these iconic *Star Wars* villains, yet they are delivered in a distinctive tone. He's first introduced as just one among a group of bounty hunters enlisted by Darth Vader in his search for Luke Skywalker in *The Empire Strikes Back*. Yet he manages to stand out from that crowd. You can count Fett's lines in *Empire* on one hand, and this is key to his attraction. He doesn't have much to say for himself because he doesn't have to. He just single-mindedly gets on with the job at hand.

In his brief appearances in *Empire* and *Return of the Jedi*, Boba Fett is an enigma, as is Darth Maul in *The Phantom Menace*. It was a huge challenge for the Lucasfilm art department to come up with an iconic Sith assassin for the first *Star Wars* movie in 16 years. The task fell to Scottish artist Iain McCaig. His first thought was that Darth Vader had worn the best movie mask ever, and there was no way to top that, so he removed the mask and got to work on the face. Darth Maul was, according to the instruction offered to McCaig by George Lucas, "a figure from your worst nightmare." Working through various designs, McCaig settled on the Rorschach pattern of tattoos across Maul's face. Almost as nasty as his face was his now-legendary double-bladed lightsaber, an accessory designed to go one better than Fett's jet pack.

And then, before we'd gotten to know anything about him, Darth Maul was cut down by Obi-Wan Kenobi. That's exactly as it should have been: all these characters depend upon their mystery for their initial impact. Vader and Fett had the longest run as unknown quantities, allowing fans between movies to imaginatively fill in their back-stories for themselves.





General Grievous proved to be an instant hit in *Revenge of the Sith*.

## OFFICIAL HISTORY

The early establishment of the Expanded Universe resulted in a confused and contradictory series of possible origins for Boba Fett in novels, short stories, and comics and some weird side-steps for Vader in the Marvel comics. The prequels were a different matter. Both Vader and Boba Fett's back-stories were officially told by George Lucas himself across three new Star Wars movies.

Did this new information diminish their impact in any way? Clearly not, as the biggest icons of the Star Wars universe continue to be Vader, Fett, and Maul. In fact, *Revenge of the Sith* gave us a brand new icon of evil who adhered to all the elements of his predecessors.

General Grievous had the face-mask (a more traditional, scary, skull-like visage), said little but did it in a unique voice complete with hacking cough. Another fantastic design contributed to his impact—his unique ability to split his arms to wield multiple lightsabers at once.

Following in the steps of Darth Vader was never going to be easy, but each of the subsequent Star Wars iconic movie villains has been inspired by the Vader playbook.

Boba Fett, Darth Maul, and General Grievous have adhered to the key elements that made Vader a hit: distinctive garb, a taciturn nature with a unique voice, a mysterious back-story, and most of all, an unerring commitment to evil. These much-loved bad guys have all stood the test of time, proving that a short time on screen is no impediment to longevity. ☀



*Star Wars: The Clone Wars* has expanded our knowledge of General Grievous.





# MON MOTHMA'S 5 FACTS [1 FAKE]

GREETINGS, FRIENDS OF THE REBELLION. WHEN I'M NOT LEADING THE FIGHT AGAINST THE EVIL GALACTIC EMPIRE, I LIKE NOTHING BETTER THAN TO COLLECT UNUSUAL INFORMATION ABOUT THE *STAR WARS* SAGA. HERE ARE FIVE FACTS, BUT ONE IS COMPLETELY FALSE. WHICH IS IT? THE ANSWER CAN BE FOUND ON PAGE 98!

**1**

## DAN'S THE MAN!

The original publisher of *Star Wars Insider*, Dan Madsen, is the man seen grabbing the reins of a kseudu during the celebration scene in Episode I *The Phantom Menace*. His character is called Dams Denna.

**2**

## NO LIGHTSABERS!

The word lightsaber is never used in *The Phantom Menace*. However, when Anakin sees Qui-Gon's lightsaber, he calls it a "laser sword."

**3**

## COLD SHOULDER?

In an interview with *Premiere* magazine, Liam Neeson claimed that he convinced George Lucas to keep the scene where Qui-Gon Jinn puts his hand on Shmi Skywalker's shoulder. Lucas felt this might be out of character for the Jedi, but Neeson thought there should be an emotional connection between the two.

**4**

## STARE WARS!

Darth Maul blinks only once—when he is cut in half by Obi-Wan Kenobi.



**5**

## JACKSON'S SON?

After lobbying for a part in the new Star Wars trilogy on a British television talk show, Samuel L. Jackson was originally cast in a cameo role as a character known as Grando Calrissian—Lando's father!



# NOTES

IN THE  
CANTINE

BY J. W. RINZLER

PRODUCTION DESIGNER, ARCHITECT, AND FINE ARTIST, ALAN RODERICK-JONES' LONG AND DISTINGUISHED CAREER HAS SEEN HIM WORKING IN MOVIES, VIDEO GAMES, AND EVEN DESIGNING HOTEL INTERIORS. HE'S ALSO ONE OF THE UNSUNG HEROES OF THE STAR WARS SAGA—UNTIL NOW! INTERVIEW BY J. W. RINZLER.

How did you come to work on *Star Wars*?

I had worked on a project with production designer John Barry on the life of young Shakespeare. Sadly, it was canceled. Some time later, I got a call from John, who asked if I wanted to work on this film called *Star Wars*. At this time I had been living on a small farm in Wales. Well, I went to the EMI studios, met with John—and who would have ever guessed that all the junk in the prop room I saw that day in 1976 would become part of film history?

Tell us about some of the work you did on *Star Wars*?

I drafted and dressed the Cantina. Ralph McQuarrie's illustrations were my biggest help for that. He was—and still is—one of my most respected illustrator heroes. I would look at his and John Barry's drawings and translate them into the working plans and elevations of the set. John told me what we needed. "How walk in?" I did some sketches when they made a model of it.

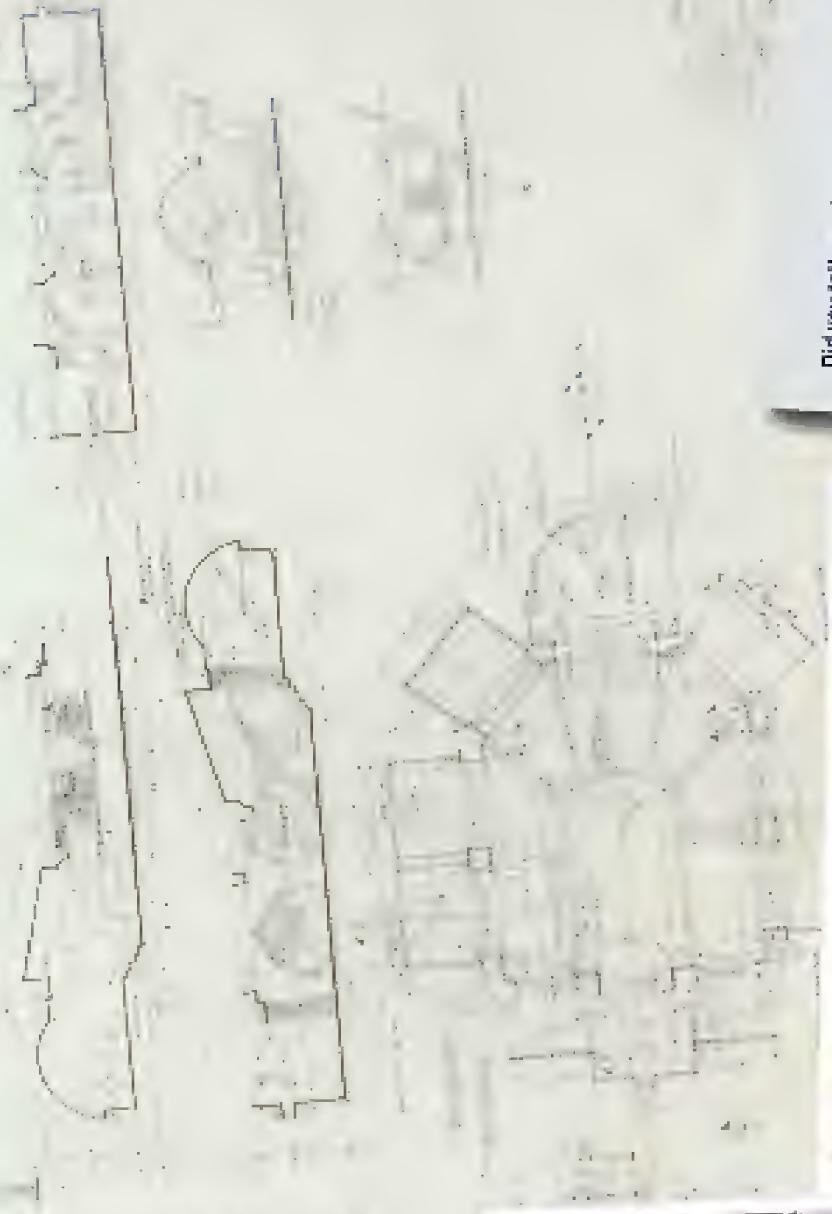
In the prop room there was a lot of material, including junk taken from three airplanes, which set dresser Roger Christian showed me. I found some cylinders, which were the interiors of the jets and thought, Wow, they'd be great as the center of the bar. We anodized [peeled, then I added some plastic pipes and paint them that were given the same

Art department members Peter Chinn, Alan Roderick-Jones, and Harry Lange, along with costume and set decorator Ted Ambrose prepare for work on *Star Wars*.



What were your other biggest mistakes?

**Star Wars:** Some of the first work I did was on some of the corridors on the Death Star. A New Corridors, Old Ambrose, drew up most of the Millennium Falcon, but Another draftsman, Ted Ambrose, built up most of the Millennium Falcon, but I was asked to draw up the ring around the exterior and to dress it as well. I selected and made piles of some junk on the back lot, numbered 1, and the prop department cleaned it. The numbers which I placed on my drawing around the Falcon rim.



**What other key craftsmen did you work with?**  
I worked with a painter called Dixie Dean. He did a great job of aging the Millennium Façade—it looked amazing with all the oil and everything. They did a fabulous job; we were very lucky. Sometimes you can build the most beautiful sets and a painter can come in and within minutes destroy them.



Did you talk much with George Lucas? He was a man of few words. He'd come into our office that I was sharing with Helmut Lange, look at my drawings and not say much in the way of criticism. Most of his comments were on the models. I remember George and John standing over my model of the Cantina, discussing it, pulling it apart. They'd say "Oh, we need to float this [make part of it] and make it removable for camera placement"—Ewan would have to float that, "things like that; they'd smile and leave me to go back to the work.

This image depicts the Central Note that especially  
attracted collectors before the 1911. Above: The blueprints  
for the Central set by Alan Rodenick-Jones.

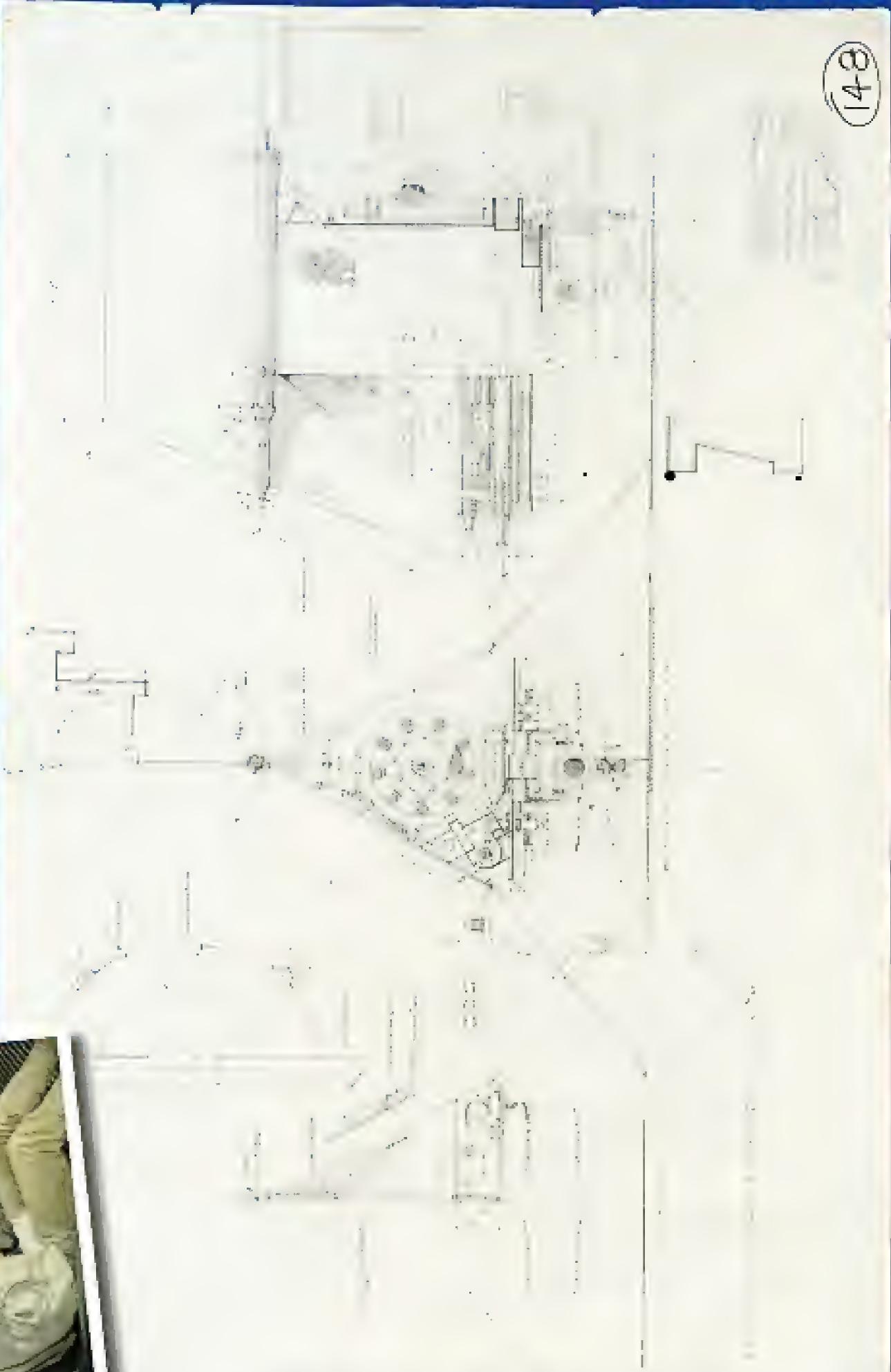


Fig. 142. T-34 tank interior. Below: Jentz designed for the hull side ventilation which can be seen in the background during this scene.





**Lots and Choices in  
The Highly Developed  
Fiction**



The Writing of History  
in the Federal Republic of Germany

# GETTING STARTED

**ALAN RODERICK-JONES** started painting at the Chelsea School of Art as a young man, a father who was in the film industry, drawing, modeling, and model-making. A fellow student had just before I left art school invited me to be a junior in the art department. "On the big stage they had this huge set of an Italian street and square for 'The Merchant of Venice' directed and written by Carl Foreman. They first day took me onto the set and I thought 'I'm going to do this'.

You'll work with a team of top-tier space design experts.

Harry Langé, en zijn "Werke".

He and I would go off to Hi-Fi stores at night time and buy lots of knobs and dials, all the separations between the panels inside the Falcon cockpit controls, which he created with black and red Letraset! He would meticulously put these Letraset lines on once he'd built the panels. He drew them up, then he'd find knobs and dials, stick them on and cut the holes for lights.

A lot of the dressing in the cockpit was drawn up, like the seat in the area where they were playing chess—that was all built. The set dressings were the pipes and many other things that Roger Christian skillfully dressed in.

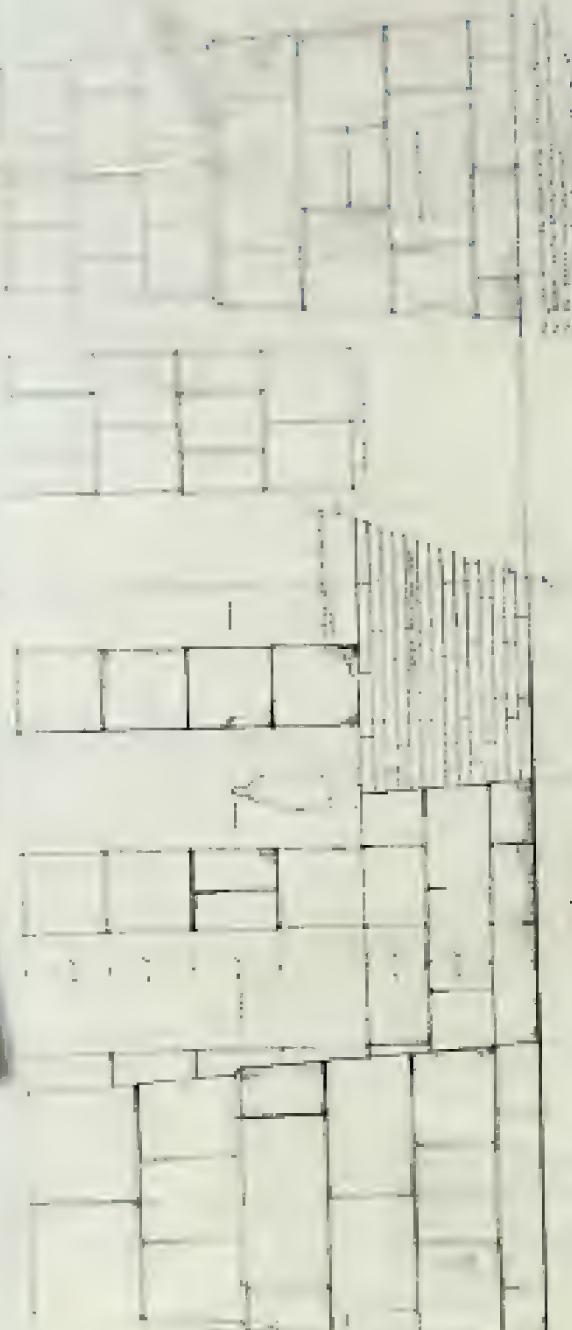
I also drafted and dressed the garage, dressed the Millennium Falcon hangar and drafted the kitchen, which Roger dressed afterward. Herman Reynolds would help me on a couple of things and I helped Norman on the Rebel war room with the big screens and control console table.



विश्वामित्र  
संग्रह

"...the quality of the work I took from Drake [1952]. I looked at these drawings and illustrators who had just all that's how I learned. I was only getting five pounds a week and Geoff Drake gave me an extra pound for every model I made."

82



The original design for the Mayan Temple (the one I saw) included the roof top platform.

## COFFEE BREAK!

Within the Mayan Factor model arrived, in the place of a cockpit was a coffee cup and saucer and I ended up drawing it.





Production designer Bill Welch  
and his father (Norman Fisher)  
in the studio where he grew up.

I hear construction supervisor Bill Welch was amazing at his job, and he would always be smoking and saying, "We're never gonna get this done in time!"

He would come in the office at lunchtime sometimes and sit with Harry Lange and me. He'd say, "We've got so much to do, Alan, make sure all the measurements are on your drawings. I don't have time to come back and ask questions," and things like that.

We weren't just draftsmen, because we all had so much experience. We were all on the floor, all working and helping out with the sets. We took the initiative and the responsibility of following the work through to the finished set, so that it was ready to shoot.



Production designer Bill Welch, and director Norman Fisher, and production associate Robert Whitehead.

Wore the distinctive  
glass panels in the war  
room you ride on?

I don't remember. I can recall John Barry saying we needed these panels, so I drew them up with the radius circles that were then cut into the Plexiglass so that when they were lit they were clearly seen.

## REMEMBERING JOHN BARRY

Alan Raderick-Jones on working with one of the great production designers.

"A funny thing about John is that he would often nap under his drawing board. One day I was looking for him and someone said, 'He's in his office,' so I walked in and thought, 'Where could he be? He had a curtain under his drawing board, so I pulled it open—and found John resting there.'

"I admired him and was so sorry and sad that he left us so young; he was one of a kind."

John Bryce and George Lucas  
examining the C-3PO he designed.



Did you enjoy making the film?  
For me, it was just a wonderful project to work on because I had never done anything like this before. It was a challenge for all of us working on Star Wars because we knew that George had a vision and we were there to bring his vision to the screen. ↗

## CLASSIC MOMENT

STAR WARS: EPISODE I THE PHANTOM MENACE • DVD CHAPTER 39

### WHY IT'S A CLASSIC

Before this scene, the lightsaber battles we'd seen in the Star Wars movies involved older Jedi, or Jedi who were yet to become full-fledged Jedi Knights, but here we saw Jedi and Sith fighting when they were at the top of their game. It was a completely different kind of lightsaber duel than we'd seen before, particularly because of Darth Maul's acrobatic, martial arts-style of fighting. For those who saw *The Phantom Menace* in cinemas, it's easy to remember the sheer surprise and excitement of audiences when Maul first activated the second half of his double-ended lightsaber—this was something that we, as well as Obi-Wan and Qui-Gon, had never seen before, as they became the first Jedi to have battled the sheer malevolence of a Sith for many years.

### EXPANDED UNIVERSE

In the non-canon comic story "Old Wounds" in *Star Wars: Visionaries*, Darth Maul was revealed to have survived his death on Naboo and now had a cybernetic lower half of his body.

### WHAT THEY SAID

"I'll never forget this day when we were shooting, because we had this incredible opening that reveals Ray Park as Darth Maul, and I remember the whole crew just shuddered. I mean, there was absolute silence as he looked up. Natalie [Portman] just kind of walked away; she didn't know what to make of him. It was an awesome fight that was shot over a two-day period all at Leavesden Studios, all on Stage A and Stage B. When he takes off his cloak, it was just electric inside the stage."

Rick McCallum, producer, *The Phantom Menace* DVD audio commentary

WORDS: NEIL EDWARDS

# “WE’LL HANDLE



THIS."

### ESSENTIAL TRIVIA

Three-hundred stunt lightsaber blades (made of resin, wood, and aluminium tubing) were used up during filming.

### SCRIPT (1999)

INT. THEED—CENTRAL HANGAR—DAY

CAPTAIN PANAKA, SABÉ, and NABOO TROOPS rush into the hangar and overwhelm the few remaining BATTLE DROIDS. PADMÉ, OBI-WAN, and QUI-GON join forces with CAPTAIN PANAKA.

PADMÉ: My guess is the Viceroy is in the throne room.

She looks to QUI-GON.

QUI-GON: I agree.

They start to head for the exit, on the way passing the fighter where ANAKIN is hiding. ARTOO whistles a greeting as ANAKIN peeps out of the cockpit.

ANAKIN: Hey! Wait for me.

QUI-GON: No, Annie, you stay there. Stay right where you are.

ANAKIN: But, I...

QUI-GON: Stay in that cockpit.

They head for the exit. As they are about to go through the door, suddenly everyone scatters, revealing DARTH MAUL standing in the doorway. CAPTAIN PANAKA, PADMÉ, and HER TROOPS back away. QUI-GON and OBI-WAN step forward.

QUI-GON (CONT'D): We'll handle this...

The TWO JEDI take off their capes and ignite their laser swords. DARTH MAUL takes off his cape, and ignites his laser sword. Both ends of the sword light up.

At the far end of the hangar, six WHEEL DROIDS roll in and transform into their battle positions. ARTOO calls ANAKIN's attention to the DROIDS. The JEDI begin to fight the SITH LORD.



NEXT TIME: DUEL OF THE DROIDS



# STAR TREK

THE OFFICIAL MAGAZINE

EXCLUSIVE - SCOTT BAKULA INTERVIEW!

# STAR TREK

THE OFFICIAL MAGAZINE

SCOTTY: MIRACLE WORKER?

KUNOM JUSTICE!

ASST. ENGR.

25 YEARS OF THE VOYAGE MOVIE

**WHALE OF A TIME!**

## HAVING A WHALE OF A TIME

We celebrate the Silver Anniversary of *Star Trek IV* with an eye witness account from the filming.

## IT'S NOT FAIR!

We examine the legal systems of the Federation, its allies and enemies

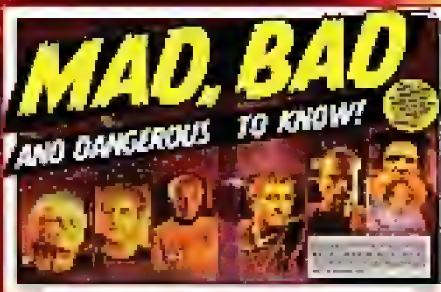
## SCOTT BAKULA

The captain of *Enterprise* NX-01 looks back at the 10 year old *Star Trek* prequel series

## THE ROTTEN APPLES

Why do some Starfleet captains go bad?

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EDITED BY NEIL EDWARDS

# BLASTER

80 COMICS

## WAR STORIES!

ZAYNE CARRICK FACES THE MANDALORIANS IN  
STAR WARS: KNIGHTS OF THE OLD REPUBLIC: WAR!

### 78 BOOKS

We look at *The Book Of Sith: Secrets from the Dark Side*, which provides an insight into how the Jedi's enemies work. Plus, check out Han's ship with the *Millennium Falcon Owner's Workshop Manual*!

### 79 ASK LOBOT

Leland Y. Choo returns from Cloud City with the answers to all of your questions.

### 90 BANTHA TRACKS

By the fans, for the fans!

### 94 BOUNTY HUNTERS

Meet the stars, show the evidence, win the bounty!

"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."

84 INCOMING  
THE LATEST STAR WARS  
GEAR YOU'LL WANT IN  
YOUR COLLECTION!



# BOOKS THE EVIL'S INSIDE

TAKE A WALK ON THE DARK SIDE WITH *BOOK OF SITH: SECRETS FROM THE DARK SIDE*

**R**eleased in 2010, *The Jedi Path* brought something new to Star Wars books: a "long-lost artifact" supposedly originating in the galaxy far, far away which doubled as a package of souvenirs. Fans who hoped for a sequel asked the obvious question—when would they see the other side of the story?

Those wishes are granted with February's *Book of Sith: Secrets from the Dark Side* by Daniel Wallace. This deluxe package holds a volume of forbidden dark side lore and rare treasures—straight from Korriban itself. With an in-universe back-story that places it as one of Darth Sidious's most treasured possessions, *Book of Sith* features the historical writings of famous Sith figures, including Darth Bane and Darth Malgus.

"When we started this project, we really wanted to delve into the Sith side of the story," says Jim Becker, president and publisher of becker&mayer! "We tried to imagine what kind of history lay behind their pursuit of absolute power. And how the Sith would hide their secrets over time."

That idea resulted in a sinister-looking, pyramidal Sith Holocron. With the touch of a button, a triangular panel rises and the *Book of Sith* slowly slides into view, accompanied by eerie sounds, a sinister laugh, and pulsating crimson lights. Hidden beneath the book are two artifacts—a red lightsaber crystal and a Sith talisman—and more surprises lie tucked between the pages, including a battle map from the Great Galactic War, a diagram of Palpatine's plan for galactic takeover, an imperial propaganda poster,



and a scrap of a Sith burial shroud (featuring excerpts from a Lucasfilm-approved Sith Pureblood language developed specifically for this project).

The book is bound in a faux-leather cover with debossing and heat-stamping, while its 160 pages have been carefully crafted so that each writer's section feels like it comes from a different time period. "It was important for all the texts to look and feel like they came from different works, even though all the pages were bound together in a single volume," says becker&mayer! editor Delia Greve. "The edges of the pages in each section have a different trim, such as rounded corners, jagged edges, or sharp points."

Unlike *The Jedi Path*, which purported to be one of the Jedi Temple's lost textbooks, *Book of Sith* couldn't be an instruction manual in the traditional sense—not when the Sith guard their power so jealously. "*Book of Sith* is a collection of individual works compiled by Darth Sidious," explains Greve.

"Because it pulls from different time periods, the perspectives on what it means to be a Sith change over time."

From Mother Talzin's nature-infused spellcasting to Darth Plagueis' notes on midi-chlorian experimentation, *Book of Sith* brings multiple voices together to form the Emperor's ultimate guide to the dark side's power. Providing counterpoints are notes handwritten in the margins by Yoda, Mace Windu, Qui-Gon Jinn, and others who owned the writings before Sidious got his hands on them.

Original illustrations by Paul Allan Ballard, Jeff Carlisle, Chris Trevas, Chris Reiff, Russell Walks, Terryl Whitlatch, and Aristia/Hive Studios bring the pages of *Book of Sith* to beautiful life.

*Book of Sith: Secrets from the Dark Side* will be released on February 10, 2012 to coincide with the theatrical release of *The Phantom Menace* in 3D, but is available for preorder now at [amazon.com/bookofth Sith](http://amazon.com/bookofth Sith). A sizzling trailer for the deluxe tome can be seen on YouTube.

# SHE'S GOT IT WHERE IT COUNTS

SHOPPING FOR A STARSHIP? DON'T MISS THE MILLENNIUM FALCON OWNER'S WORKSHOP MANUAL

For over 40 years, Haynes Manuals have been a one-stop source for information on everything automotive, whether you've got a 1993 Pontiac Firebird or a 2005 BMW Z4.

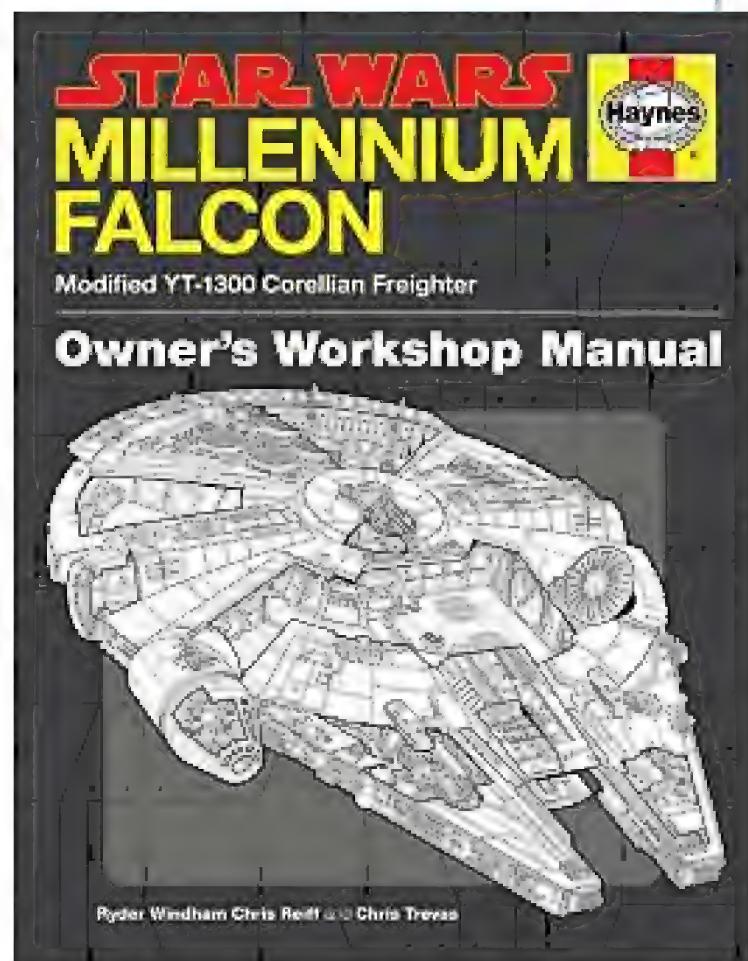
Get ready to add the fastest hunk of junk in the galaxy to that lineup. The *Millennium Falcon Owner's Workshop Manual* is the first ever Haynes guide covering Han Solo's legendary space freighter. With original full-color cutaways and exhaustive technical details, this is one book that will come in handy for any pilot who's ever faced a busted hyperdrive.

Writer Ryder Windham and artists Chris Reiff and Chris Trevas knew their way around the Falcon, having previously collaborated on *Millennium Falcon: A 3D Owner's Guide* and DK's *Star Wars Blueprints* series. For this project, the trio of experts provided facts, diagrams, and close-ups that have never been seen before.

"Why would any Star Wars fan want just one book about the Falcon?" jokes Windham, but he is justifiably proud of the nuts-and-bolts detail that went into the Haynes guide. "The manual is written in-universe as if a YT-1300 freighter were easily available from your local starship dealer," he says, "but we approached the project very seriously to create a realistic and comprehensive technical manual."

Among the exhibits in the 104-page hardcover are a history of Corellian Engineering's YT-series of star freighters, the previous owners and modifications of the Millennium Falcon, a look inside the crew quarters, medical bay, and recreation area, deep explorations of the ship's piloting, propulsion, weapons, and defensive systems, and practical and tactical flight notes for getting the best performance out of the Falcon.

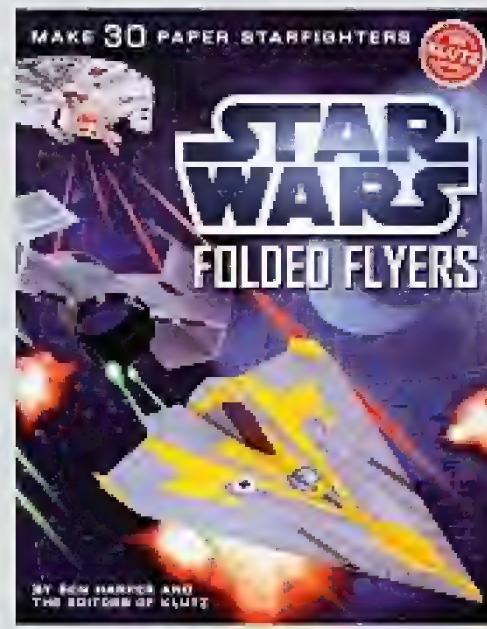
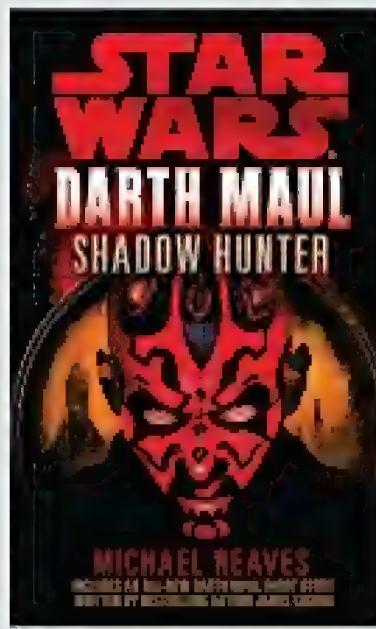
Now available in the U.K., *The Millennium Falcon Owner's Workshop Manual* will debut in the U.S. on February 7, 2012 from Del Rey Books.—Daniel Wallace



## DON'T MISS THESE BOOKS...

**Darth Maul: Shadow Hunter:** This paperback re-release of the Michael Reaves novel couldn't come at a better time, with Maul starring on the big screen in the 3D release of *Star Wars: Episode I The Phantom Menace* and on the small screen with his surprise return in *Star Wars: The Clone Wars*. This release includes a new short story.

**Star Wars Folded Flyers:** From the creative geniuses at Klutz Labs comes this paperback collection of templates to make your own Star Wars paper airplanes, including X-wings, Jedi starfighters, and Darth Vader's TIE Advanced x1 fighter.



# COMICS

## THE REPUBLIC NEEDS YOU!

ENLIST WITH ZAYNE CARRICK IN *KNIGHTS OF THE OLD REPUBLIC*: WORDS: DANIEL WALLACE

The Mandalorian Wars are one of the most devastating conflicts to ever hit the Star Wars galaxy, but they've never actually been seen. The *Knights of the Old Republic* games took place during their aftermath, and the *Knights of the Old Republic* comic saga which ran from 2006 to 2010 spent most of its 50-issue run in a state of pre-war tension.

The wait for a continuation of the story ends, however, with *Knights of the Old Republic: War*. Writer John Jackson Miller promises that protagonist Zayne Carrick will get an up-close view of the Mandalorian invasion.

"Zayne is not a Jedi, he's simply a civilian," explains Miller, pointing out that Zayne left the Jedi Order during the run of the previous series and has been scraping out a living as a freelance do-gooder.

"Unfortunately, his unaffiliated status makes him vulnerable to the military draft that begins on his homeworld of Phaeda when the Mandalorians threaten."

What's life like for the common soldier in the setting of *Star Wars*? The Mandalorians and the Jedi are elite warriors, and the daily existence of an enlisted grunt has never received much attention. Here, Zayne finds himself filling that role out of necessity.

**Zayne is not a Jedi, he's simply a civilian." —John Jackson Miller**

"The lives of infantry personnel seem to me to be much more dangerous," says Miller. "We've already seen what kind of cannon fodder droids make! And Zayne, of course, is a special case. Yes, he has Force skills, but he also has a very strong aversion to killing. But this is war. How can one person change how it's fought? It seems foolish to try. But Zayne, often fortune's fool, has beaten the odds before."

Zayne won't have to do it alone, but some of the characters making return appearances aren't at the top of Zayne's buddy list. "Zayne's militia unit has been attached to the frigate Reciprocity, captained by none other than Dallan Morvis, an old nemesis of Zayne's," says Miller. "Morvis' career has been on a downward spiral ever since he met Zayne, and he's not happy to see him now."

Despite the odds, Zayne has little choice but to make a soldier's life work in his favor, and readers will share his in-the-trenches perspective. Miller notes that the Republic doesn't get its official Grand Army until *Attack of the Clones*, but it would still have ground forces available to call upon when danger threatened. "I was very interested in how those forces worked with the Navy, for example. I wrote a big section on the military during this era for the *Knights of the Old Republic Campaign Guide*, and I really enjoyed elaborating on artillery combat in the *Knight Errant* novel."



### ASK DOBOT

As related to  
Darth Vader

I'm assuming that Emperor Palpatine had them the *Flying Gympie* partly "Something, Something, Something Dark Side" and it also looks like Lando is wearing Han's clothes when he and Chewie leave the Rebel Fleet to find Han. Why is this? It's kind of... weird. —Alec, Everett, WA  
Lando Gohken via Star Wars Insider's Facebook

Given the circumstances in which Leia, Lando, Chewie, and the droids had to flee Cloud City, Lando didn't have a whole lot of time in which to pack. Given that Han and Lando never apparently changed clothes for who knows how long, traveling from Hoth to Bespin, it's quite clear that to the Rebel Alliance,



wardrobes are not a priority. You also have to sympathize with Lando a bit here. Had the Rebels not decided to look him up on Bespin, the Empire never would have taken any notice of Lando's Cloud City mining operation. Knowing

that Lando is going out on a limb to save Han from the clutches of one of the galaxy's most vile crime lords, borrowing someone's clothes seems pretty insignificant. Heck, he's already got Han's ship and co-pilot.





Written: John Jackson Miller; Pencils: Andrea Mutti; Inks: Gigi Baldassari; Colors: Michael Avene

**Zayne, often fortune's  
fool, has beaten the odds:  
again! —John Jackson  
Miller**

Art on the series is by Italian illustrator Andrea Mutti (Ragel), with covers by Benjamin Carré and a variant cover for the first issue by Dave Wilkins. Mutti is a diehard fan who considers War a dream assignment. "I'm crazy for the Star Wars saga," he says. "And when I say saga I mean the movies, comics, video games, animation series, puppets, toys, and action figures. Readers will recognize this world and all its details, but my style will be different. There are lots of new characters, creatures, aliens, and Jedi too."

To Miller, *Knights of the Old Republic: War* is the natural continuation of the series that he created. "What you're seeing in War is exactly what the next story after issue #50 would have been," he says. "It was always my plan to follow the 'Evasive' and 'Freelancer' story arcs with a 'Footsoldier' arc. People taking back will see where we planted things about Mando's history and the history of the Republic. This stuff was always there for a reason, and it's for that phase of Zayne's life."

Longtime readers will welcome the opportunity to catch up with Zayne and

his compatriots, but *Knights of the Old Republic: War* also serves as a jumping-on point for newcomers. "It's a solid entry point," Miller points out. "Zayne is alone when we meet him, and while there are some familiar faces, it really is a reintroduction to him and his world. I strove to avoid a lot of war comic clichés here. This isn't about a colorful, ragtag team of soldiers, but more about how Zayne, alone, tries to figure out the right thing to do."

Even when the fighting gets fierce, Zayne Carrick provides a likeable, human face to ensure the proceedings never get too grim. "I always wanted to tell a story about a kid who wasn't the best Jedi, but who had the best of intentions and used his wits to help him make his way," says

Miller. "From the very first issue of *Knights of the Old Republic* we saw that Zayne was a guy who could make friends with darn near anybody. That continues, even in the daunting circumstances of war."



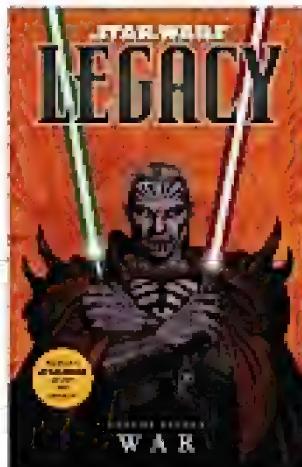
# SEEK OUT THE SITH

DON'T MISS THESE COMICS RELEASES!

## Star Wars: Legacy—War collection

It's war over in Knights of the Old Republic, and now Star Wars: Legacy collects its own, similarly named saga with the 144-page trade paperback Star Wars: Legacy—War. With Darth Krayt back from the dead and out for revenge, the stakes have

never been higher for Cade Skywalker, the Galactic Alliance, and Roan Fel's loyalist Imperials. The showdown between Cade and Darth Krayt is here!



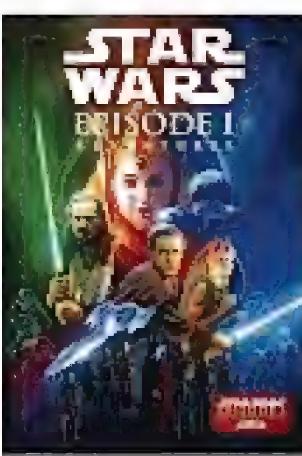
## Star Wars: Episode I The Phantom Menace comics adaptation

The official comics adaptation of Episode I reappears in a handy, digest-sized format to celebrate the release of The Phantom Menace in 3D. Written by Henry Gilroy with pencils by Rodolfo Damaggio, this adaptation features inks by the late legend AL Williamson.



## Star Wars: Episode I Adventures

What did Anakin Skywalker, Obi-Wan Kenobi, Qui-Gon Jinn, and Queen Amidala get up to during the unseen moments of The Phantom Menace? This 120-page digest collection of stories by Henry Gilroy, Mark Schultz, Timothy Truman, and Ryder Windham reveals what happened between the familiar movie scenes.



## ASK LOBOT

As related to Leland Y. Chong

In the epic opening sequence of The Clone Wars Season Four, Obi-Wan uses his water-breathing lightsaber underwater. Hasn't Obi-Wan ever heard of "How is this first possible?" Little Obi has e-mailed:

Prior to the release of The Phantom Menace, lightsabers functioning underwater had been used liberally throughout the Expanded Universe. In the novel, *Splinter of the Mind's Eye*, Luke plunges his lightsaber blade in water, going on faith that it will still work. In the Marvel Star Wars comics, Luke and his water-breathing Jedi trainee, Kiro, both use Luke's lightsaber underwater (plus, Lando uses a lightsaber-like underwater torch he built himself). The video game *Dark Forces II: Jedi Knight* and its *Mysteries of the Sith Companion Missions* both featured underwater lightsaber combat. But when Episode I was released, the functionality of lightsabers in water came into question. There was a deleted scene that had Obi-Wan on the surface of Naboo as he emerged from the mud of a shallow lake. Later, Obi-Wan is chased by STAPs and has to be saved by Qui-Gon Jinn with the following dialogue that was omitted from the final film:

OBi-WAN: Sorry, Master, the water fried my weapon.

Obi-Wan pulls out his burnt laser sword handle. Qui-Gon inspects it, as Jar Jar pulls himself out of the mud.

QUI-GON: You forgot to turn your power off again, didn't you?

Obi-Wan nods sheepishly.

QUI-GON (CONT'D): It won't take long to recharge, but this is a lesson I hope you've learned, my young Padawan.

This scene was included in the Episode I novelization among other sources, which led many to assume that under official canon, lightsabers could not function, or at least had difficulties functioning, underwater. On the evidence of Obi-Wan's duel with Jango Fett on Kamino in *Attack of the Clones*, we all knew that lightsabers could function in the rain, but whether they functioned underwater was still up for debate. The Gennady Tartakovsky *Clone Wars* micro-series reignited the debate when it depicted the water-breathing Kit Fisto using his lightsaber under the seas of Mon Cala. It would later be explained that Fisto's lightsaber had a special "bifurcating cyclical ignition pulse" which allowed this particular weapon to function underwater. With pervasive underwater lightsaber use by Fisto, Anakin, and Ahsoka in the Mon Cala arc in Season Four premiere of The Clone Wars, however, the issue can finally be laid to rest: Standard lightsabers do indeed function underwater.

# INCOMING

THE LATEST STAR WARS GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: CHRIS SPITALE



## SIDESHOW

### The Utapau Shadow Trooper 12-Inch Figure

This Sideshow domestic online exclusive Utapau Shadow Trooper 12-Inch Figure continues the *Militaries of Star Wars* subset. The figure features over 30 points of articulation, a detailed fabric bodysuit, a highly detailed full body Clone Shadow Trooper armor set, a Phase II helmet portrait, 13 interchangeable hands, two pairs of interchangeable boots, a BlasTech DC-15A long-range blaster rifle, a BlasTech DC-15S blaster carbine, and a lower-support extendable figure stand with the Star Wars logo. The retail price for the figure is \$89.99.



### Commander Bacara 12-Inch Figure

Sideshow continues its subset of the *Militaries of Star Wars* figures with this 1/6-scale introduction of Clone Commander Bacara, the Galactic Marine who turned on his Jedi General comrade Ki-Adi-Mundi and killed him when Emperor Palpatine executed Order 66 in *Revenge of the Sith*. Featuring over 30 points of articulation, the Bacara figure comes with a detailed fabric bodysuit, modified Phase II helmet, fabric Kama command skirt, fabric chest pauldron, 13 different interchangeable hands, two pairs of interchangeable boots, a BlasTech DC-15A long-range blaster rifle, a BlasTech DC-15S blaster carbine, and two BlasTech DC-17 pistols. The retail price of the figure is \$134.99, and it's expected to ship in the second quarter of 2012.

### Holiday Yoda 12-Inch Figure

Based on Lucasfilm's iconic 1981 greeting card design by Ralph McQuarrie, this Sideshow domestic exclusive edition is a nice addition for the season! Holiday Yoda features a fully articulated body, a highly detailed hand-painted portrait, a sculpted Santa hat, fabric jacket and pants, a belt, cane, ball, sculpted alphabet block, and detailed stack of toys with a fabric drawstring sack. The suggested retail price is \$74.99, and it's available now.



### Darth Maul Legendary Scale Figure

Sideshow launches its Legendary Scale Figure line with the fearsome Darth Maul. Standing at 40 inches tall and presented in approximately 1:2 scale, the Darth Maul figure depicts the vicious Sith enforcer in great detail. Complete with real fabric clothing and a light-up dual-bladed lightsaber, every piece is individually painted and finished. The suggested retail price is \$1,999.99, and it's estimated to ship in the second quarter of 2012.

## VENDOR

### Acrylic Travel Cups

These 18-ounce, double-wall acrylic cups (complete with straws) keep drinks cold without any outside "perspiration." They are BPA free, and completely recyclable. Their suggested retail price is \$8.99.



### 16 Oz. Glass Set

This four-piece set of glasses features iconic Star Wars character designs on front and back. The glasses themselves are completely dishwasher-safe. The suggested retail price for the set is \$21.99.

### A New Hope Large Tin Tote

The large tin tote is great for storing and carrying school supplies, CDs, and much more. The bag has a collapsible plastic handle and metal latch closure. The suggested retail price is \$13.49.



### A New Hope 12 Oz. Ceramic Mug

This mug is ceramic with photo-quality design, and is microwave and dishwasher-safe. The suggested retail price is \$7.99.

## GENTLE GIANT STUDIOS

### Shae Vizla Mini-Bust

From LucasArts' Star Wars: The Old Republic video game comes Shae Vizla, a bounty hunter like no other! Clad in Mandalorian armor and seeking her next galactic prize, this assassin aide of the seemingly invincible Darth Malgus is an attractive but deadly new character in the game. Cast in high quality polystone, then hand-painted, Gentle Giant's Vizla mini-bust is a numbered limited edition that comes packaged in a window box complete with a certificate of authenticity. The suggested retail price is \$65 and it's available this winter.

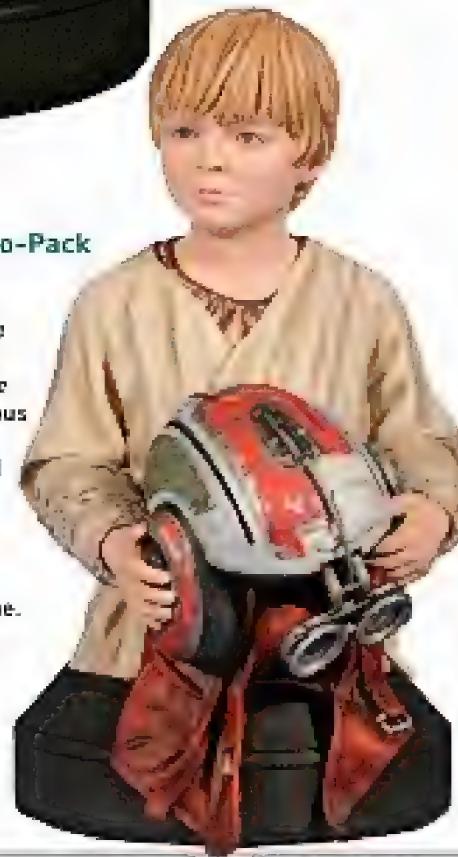


### General Veers Mini-Bust

One of the most recognizable Imperial officers, General Maximilian Veers is depicted in this mini-bust as he successfully led Blizzard Force's AT-AT squadron against the Rebel Alliance's Echo Base on Hoth in *The Empire Strikes Back*. This limited edition 1/6-scale mini-bust featuring Veers in his AT-AT piloting armor is cast in high quality polystone and is hand-numbered with a matching numbered certificate of authenticity. The suggested retail price of the mini-bust is \$75, and it is available in Spring 2012.

### Sebulba and Anakin Two-Pack Mini-Busts

This two-pack of mini-busts captures the likenesses of the two main rivals for the title in the Boonta Eve Podrace in *The Phantom Menace*—the villainous and corrupt Dug, Sebulba, and the young future Jedi and Sith Lord, Anakin Skywalker. These digitally sculpted figures have been crafted by Gentle Giant's artisans and brought to life in polystone. Each individually numbered and hand-painted pair comes with a matching numbered certificate of authenticity. The suggested retail price is \$135. The mini-busts are available in Spring 2012.





### Walrus Man Kenner 12-Inch Figure

Gentle Giant continues its line of vintage Star Wars action figure reproductions with the release of Ponda Baba, otherwise known as Walrus Man at the time of the original release. Digitally scanned from a mint 3 3/4-inch Kenner original and reproduced in scale to the rest of the jumbo Kenner line, it is roto- and injection-molded in durable plastic. The fully articulated jumbo figure includes a faithfully reproduced blaster. The figure comes packaged on a 1978 Star Wars-inspired blister card, featuring original front and "20 back" artwork, in a re-sealable plastic outer clamshell to help protect and display it. The suggested retail price is \$80, and it's available in Spring 2012.



### Yoda in 3D Glasses Mini-Bust

To celebrate the theatrical release of *Star Wars: Episode I The Phantom Menace* in 3D, Gentle Giant presents a special commemorative mini-bust, exclusive to [www.gentlegiantltd.com](http://www.gentlegiantltd.com). Based on early teaser artwork from Lucasfilm comes fan favorite Yoda. This character-correct, film accurate mini-bust puts the Jedi Master in a theater seat with a box of "Obi-Wan Cinemas" popcorn and a removable pair of 3D-styled glasses, which sport real red and blue cellophane gel lenses. This hand-numbered limited edition is accompanied with a certificate of authenticity and will be available for a limited time only.



### UNCLE MILTON

#### Darth Maul Lightsaber Room Light

Become a powerful Sith as you construct your own Darth Maul edition, double-bladed lightsaber room light, which can be mounted to your wall and rotated for horizontal or vertical display. When you're ready, activate its red glowing blades. The light has authentic lightsaber sound effects and is over 50 inches long. It will be in stores in February 2012.



HASBRO



### Darth Maul Double-Bladed Lightsaber

The most iconic weapon from Episode I comes to life as a new extendable lightsaber. You can battle like Sith Lord Darth Maul and wield his iconic double-bladed lightsaber, featuring two fully collapsible blades. The suggested retail price is \$19.99, and it is suitable for ages four and up. It's in stores from the end of January 2012.



### Star Wars Fighter Pods

The new Star Wars collectable offers three ways to battle: spin, launch, or roll your pod into battle! There are over 100 Star Wars Fighter Pod figures available from all six Star Wars films and *The Clone Wars* animated series to collect! Each set is sold separately. The Approximate retail price: \$2.99 to \$19.99. The pods are suitable for ages four and up, and available at the end of January 2012.

### Star Wars Movie Heroes Action Figures

Hasbro is re-inventing action figures by including new features with each Star Wars character in this line. These include light-up lightsaber effects, sounds, and action movements with characters like Obi-Wan Kenobi, Yoda, Darth Maul, and many more. Each figure is sold separately, and is priced at \$7.99. They are suitable for ages four and up, and are available from the end of January 2012.



### Star Wars Electronic Helmets

These new electronic helmets will let kids take on the personas of their favorite Star Wars characters, including Darth Maul, General Grievous, and Darth Vader. The helmets include signature sounds and phrases for each character. Priced at \$19.99, each is sold separately and they are available now.

## Star Wars Vintage Action Figures

This selection of 3 3/4-inch figures includes all-time favorite characters from throughout the six-film saga. Each of the figures in this assortment will have the design and articulation customary with Hasbro's action figures, and will be offered in packaging reminiscent of the original 1978-1984 Kenner Star Wars figures. First up is a wave dedicated to The Phantom Menace—a first ever on the nostalgic Kenner cardbacks! This wave includes Qui-Gon Jinn, Obi-Wan Kenobi, a battle droid, Ratts Tyerell with pit droid, Darth Sidious, Padawan Anakin Skywalker, Ben Quadinaros with Ologa-222, Daulay Doline, a Naboo royal guard, Queen Amidala, and Quinlan Vos.



## Star Wars Titanium Series Die Cast Vehicle 3-Packs

Featuring iconic vehicles from all six Star Wars movies, these vehicles feature excellent sculpting and detail with a fine metallic touch. The packs come with stands for each vehicle. The retail price for each pack is \$19.99, and the toys are suitable for ages four and up. They are in stores from the end of January 2012.



## Star Wars Class II Attack Vehicles

This mid-sized vehicle line continues with new versions of iconic vehicles from The Phantom Menace, including Anakin's and Sebulba's Podracers and the Naboo starfighter, along with vehicles from throughout the rest of the Star Wars saga.



**VOL.  
62**

# BANTHA TRACKS

BY THE FANS,  
FOR THE FANS

BANTHA TRACKS: BY THE FANS FOR THE FANS

# BEST OF THE YEAR

**B**antha Tracks looks back on the creative, inventive, amusing, heart-warming, and often inspiring moments of Star Wars fandom in 2011.

## MOST ORIGINAL SHOE BOX

Not your average box of shoes. Johnny R. Claverry Jr. created this box especially for a charity auction to benefit a school in Compton, California.



**GET IN TRACKS!**



## ↑ BEST PHONE MANNERS

Garrison Titan of the 501st and Alpha Base of the Rebel Legion supported their local Seattle, Washington PBS station, KCTS, during a pledge drive. The members appeared in costume to answer the phones during the broadcast of *Star Wars in Concert*. Boba Fett (Luke Yakel) and Imperial crewman Kyle Climinski take pledges. Thanks to Kate Burke



## ↑ BEST TROOPER DRAMA

Michael Lica, PR Officer of the Great Lakes Garrison of the 501st Legion, reported from Maker Faire in Detroit, and sent this dramatic photograph. While the scene looks dangerous, the Ironpere are actually safely "boxing" with fire, which would react depending on how the characters punched.



## ↑ BEST VADER IN INK

Kimberly Steen has been inked with many Star Wars tattoos, but her artwork of Darth Vader is her favorite.



## ↑ BEST SHOOTING GALLERY

Stephen Christian Jr., a long-time *Bathtime Tracks* and *Insider* reader, says he has always liked the fact that Han shot first.

"I got this amazing tattoo by Tim Derosa of the Windy City Ink tattoo parlor in Chicago," writes Christian. "Tim's awesome tattoo style and attention to detail and crazy use of more than 20 colors really made this a piece of Star Wars tattoo art."



## ↑ BEST REASON TO BREAK YOUR SKATE DECK

Awesome Art on a broken skate deck, one of several Star Wars decks painted by artist Kori Thompson. <http://www.korithompson.blogspot.com/>



## ↑ BEST GLOBAL RELIEF

Members of the 501st and Rebel Legions, plus other Star Wars fans around the world worked together to raise donations for the Red Cross earthquake and tsunami relief efforts in Japan. While Garrisons and fan groups in a number of locations organized fund-raisers, this poster by artist DaveCT was sold online, with all proceeds going to help the relief effort.



## ↑ BEST UNITY FOR A PRINCESS

This past summer, Leah, the infant daughter of Zev and Frani Esquenazi, developed neurological problems soon after her birth. The cause of her problems was a mystery, and the effects kept Leah in hospital much of her very young life.

The Esquenazis are active members of both the Mandalorian Mercs and the 501st Legion costuming clubs, and while they have supported a number of charity events in the past, they suddenly found themselves on the receiving end of the generous fan community.

"Friends, fellow costumers, and complete strangers banded together to support the family," writes PJ Reindel of the Mandalorian Mercs. Reindel started a go-pronk, and costumer Jason Watson started a "Chip In" page to gather funds to help the family of the little girl, who soon became known as "Princess" Leah.

Members of various fan costuming groups came together at the Mattel Children's Medical Center to present the funds raised (almost \$10,000), to make Leah an honorary member of the Mandalorian Mercs, and to visit and bring joy to many children in the center.

"It has been so inspirational that people have jumped on board. We have two groups on Facebook: a public group for folks to follow, and a private group of individuals working to help the family and create our future foundation. Leah is still in need of medical help," concluded Reindel at the time of this writing. "If you would like to learn more about Leah or offer assistance, go to <http://princessleahdiaries.blogspot.com/>!"



# BANTHA TRACKS: BY THE FANS FOR THE FANS



## ↑ BEST REALLY BIG CHECK

The Washington DC Area Star Wars Collecting Club (DCSWCC - <http://www.dcsucc.org>) present the Believe In Tomorrow Children's Foundation in Baltimore with a check for \$5,000 to benefit the work they do.

"DCSWCC is one of the largest and most active Star Wars collecting clubs in America," says club president Martin Thurn. "During its seven-year history, DCSWCC has raised over \$20,000 for children's charities in the Washington, D.C. region."

The DCSWCC meets monthly and holds special events such as socials and "Roadshow" appraisal events throughout the year.



## ↑ BEST USE OF JAWAS

Nathan Excell and his daughters Kendall and Eliza created these Jawas, who earn their keep in the garden by keeping hungry marauders away.



## BANTHA TRACKS

### SUBMISSION GUIDELINES

Any original art, envelope art, comics, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to [banthatracks@starwars.com](mailto:banthatracks@starwars.com), or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129.



## ↑ BEST SNOW STORM

Original art by Hector Mosquera Jr., age 12.

## ↑ BEST NEW SAVAGE

Savage Opress of The Clone Wars by Mason Beaver.



## ↑ BEST ART ON A NAIL

Ineabell Rodriguez of San Juan, Puerto Rico, created this art for her nails when the original Star Wars trilogy returned to theaters.



## ↑ BEST FRIENDS

Once again, R2-D2 proves irresistible. Young fans show their droid love at the San Francisco Giants' Star Wars game.

Photo by Mary Franklin



## BEST SERIES

To celebrate the *Star Wars* saga in general, and the release of the saga on BluRay in particular, a number of Major League Baseball teams hosted *Star Wars*-themed games in the month of September. One of the largest fan turnouts was for the Detroit Tigers' game, where 90 costuming club members made the atmosphere at Comerica Park a true galactic spectacle.

Chewbacca (Chris Blackstock) threw out the first pitch, and *Star Wars* characters entertained the fans in the stadium throughout the game.

"We brought in some of our props which members had built: a rancor head, an E-Web cannon, two photo backdrops, and a life-size tauntaun," writes Blackstock. "I have to say that being a huge baseball fan my whole life, getting to do that was an amazing thrill for me." The Tigers won the game with a home run in the bottom of the 9th, which surely added to that thrill.

## BEST OF MY YEAR: ADVANCED FAN COOPERATION

Although that might be the most boring title in the worldwide history of editorial titles, I am at a loss to come up with a headline that is more interesting and yet still accurate.

The news of the past year was often thick with stories of disagreement at local, national, and international levels, with call-out featurettes on how this person or that political party was inflexible, and determined to have everything their way, and their way only. Some days, when I scanned the online headlines, it seemed no one was able to work together, compromise, share, or even, simply, to get the work done that they needed to get done. No one, that is, except *Star Wars* fans.

Fortunately for me, in addition to the oft-discouraging headlines of "real world" affairs, I also have daily access to stories from and about members of the worldwide *Star Wars* fan community. These hometown miracle workers are not only continuing to make a huge difference for good, but also are reaching out to other fan groups in a spirit of cooperation, often multiplying their effectiveness. In September, I attended a *Star Wars*-themed baseball game in Phoenix, and saw firsthand how the Arizona 501st, Rebel Legion, and Mandalorian Mercs could work together and have a good time, as diverse parts of a greater whole.

It's wonderful that there is a huge diversity of fan groups for *Star Wars* enthusiasts to join. There are clubs who focus on costuming, like the 501st and Rebel Legions, the Mandalorian Mercs, Dented Helmet, Dark Empire, Jedi Assembly, Saber Guild, Slave Leia

costumers, and many more. There are *Star Wars* collecting clubs, droid building clubs, and fan groups that want to talk about the latest *Star Wars* novels. There are social *Star Wars* clubs, some of whose members would not dream of putting on a costume or adding another shelf at home for more *Star Wars* collectables.

The point is that with all this diversity, the members of these groups have a shared passion for *Star Wars*, and almost always have a shared passion for tremendous community service and charity work. Recently, according to the reports crossing my desk, the spirit of cooperation between these groups – both to increase their force for good, and to have more fun together – has been growing. And they are making a bigger difference than before.

Thank you—and you all should know who you are—for not only making my year so much better, but for making a better year for thousands of others, too.

Get in Tracks!



Mary Franklin  
Editor  
*Bantha Tracks*

## POST SCRIFT, AN ADDITIONAL PERSONAL, BEST OF MY YEAR:

In the big picture, my heart was warmed by the many, diverse groups of fans working together to get good things done. However, I won't say that all my thoughts dwelt on altruism. This past year I very selfishly enjoyed two of my favorite things side by side: *Star Wars* and the San Francisco Giants.



Best Trophy: The Giants' World Series trophy made a stop at Lucasfilm's San Francisco offices, with an honor guard of local 501st members Ed DaSilva and Mike Morris.

Best Closer: When the San Francisco Giants held their *Star Wars* game night, the Bay Area baseball fans went over the top to come in costume. Here, the galactic Closer himself, Darth Wilson, appears.



# BOUNTY HUNTERS BOUNTY WINNER!



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! STAR WARS INSIDER'S BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH WINNER WILL RECEIVE A FANTASTIC KOTOBUKIYA STAR WARS STATUE KIT WORTH AROUND \$100!

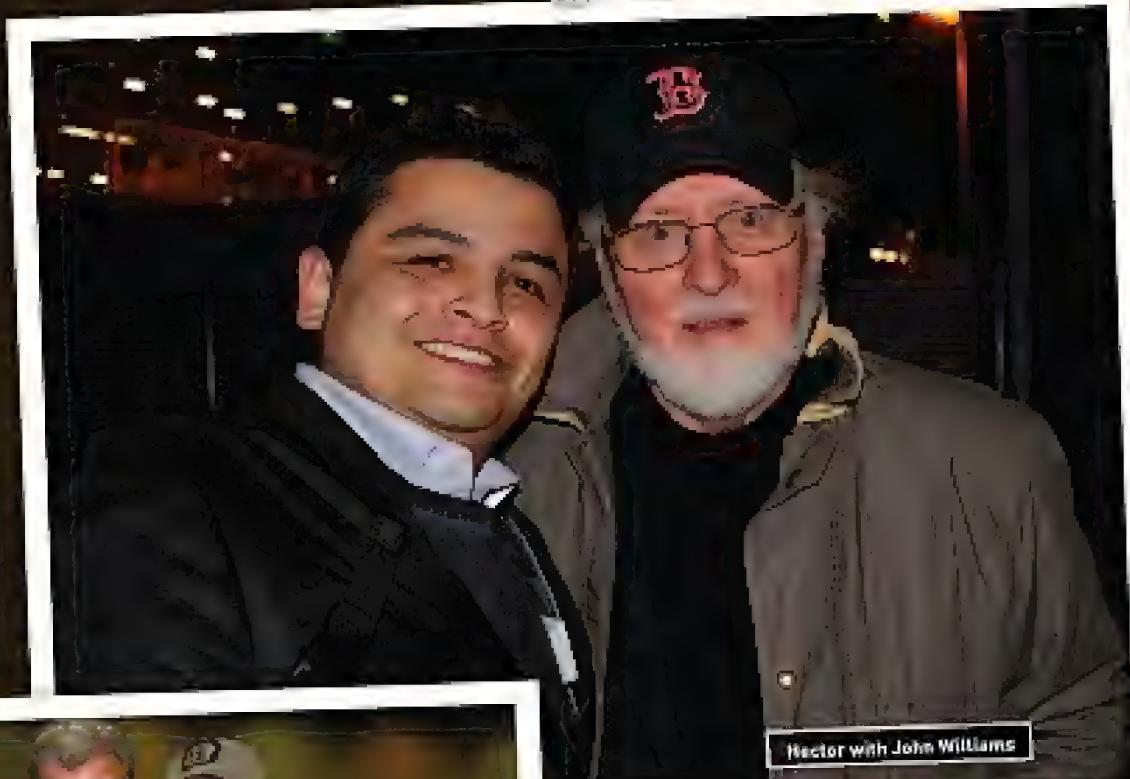
KOTOBUKIYA

## MEETING THE MAESTRO!

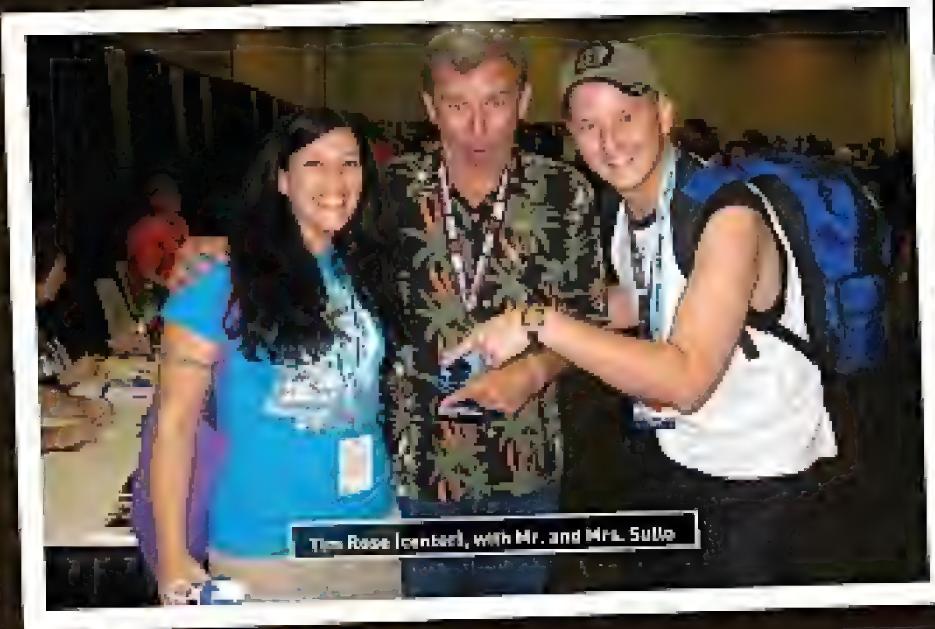
I was very fortunate recently to have a dream come true when I met Star Wars composer John Williams in Chicago. I attended his concert in May 2011, where he conducted the Chicago Symphony Orchestra. The concert was phenomenal, and he was energetic and engaging throughout the evening.

After the show, I made my way behind the Symphony Center. When Mr. Williams exited the building, he signed autographs for fans and posed for a photo with me! It was truly a dream come true, and he was so warm and polite with all of us. I will never forget my moment with this titan of film music.

Hector X. Cruz, via email



Hector with John Williams



Tim Rose (Ackbar), with Mr. and Mrs. Sutto

## IT'S A TRAP!

I wanted to send you an awesome picture I got when I was at Celebration V. The picture is with Tim Rose (Admiral Ackbar). My wife was pregnant with our little girl, and he showed me that "It's A Trap!" He was a lot of fun. We also met Paul Blake (Greedo) and Mike Edmonds (Logray), who were just having a great time. They were so crazy! Meeting them was an experience that our whole family will never forget!

Chris Sutto, Clearwater, Florida

# PREQUEL FEVER!

I volunteered at Celebration V and worked with and met some of the greatest people ever. The highlight was getting a picture with two of the most beautiful female Jedi: Amy Allen (Aayla Secura) and Orli Shoshan (Shaak Ti). I also got to meet the Star Wars prequels' stunt coordinator Nick Gillard (Cin Drallig), who helped bring one of the most epic duels in Star Wars history to the screen, and the young man who played Anakin in *The Phantom Menace*, Jake Lloyd, who has grown up so much. I wanted to share my pics with my favorite magazine, which I've been subscribing to ever since *The Phantom Menace*. This magazine has been a big part of my Star Wars collection and my heart.

Chris Seidelman, via email



# FANGIRL POWER!

I wanted to send in these pictures from my experience at Star Wars Weekends 2010 and the grand opening of Star Tours: The Adventures Continue May 20, 2011! I had the opportunity to meet Ashley Eckstein (Ahsoka Tano) at Star Wars Weekends 2010, where she first told me about her line of Star Wars clothing and accessories for girls: Her Universe! It was a pleasure to purchase her merchandise and see her (and even her husband David!) again at the HU booth at Jabba's Hut. She was so sweet to talk to again, and it really touched my heart that she remembered me and also took the time to talk with my dad and my brother Elijah. Without any doubts, she is sincere, kind-hearted, and truly cares about her fans. Thank you Ashley Eckstein for looking out for your fangirls through Her Universe and for making my day once again!

Lillian Skye, St. Petersburg, Florida



# USE THE FORCE!

Having worked at Walt Disney Feature Animation [which was at Disney's Hollywood Studios in Orlando] for almost a decade, I've had the opportunity to meet many of the Star Wars celebrities. They liked touring our building and seeing what we were up to almost as much as we were thrilled to meet them. I had the chance to meet Kenny Baker, Peter Mayhew, and Jeremy Bulloch, to name just a few. But not until the re-opening of the new and improved Star Tours: The Adventures Continue did I have the awesome luck of running into the Jedi Master himself – George Lucas! The Force was with me on this truly special day!

Jason Peltz, Winter Garden, Florida



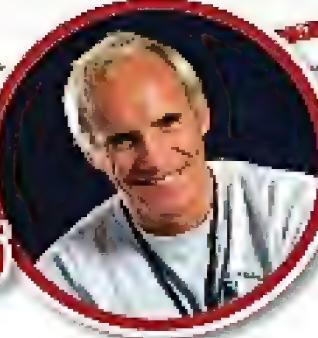
# CAN YOU GO ONE BETTER?

DO YOU LOVE LIAM NEESON? ARE YOU FRIENDLY WITH FEMI TAYLOR? MAYBE YOU'VE DINED WITH DAVE FILTHI? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF STAR WARS TO BOUNTY HUNTERS, STAR WARS INSIDER VIA THE CONTACT DETAILS ON PAGE 3 OR EMAIL US AT [STARWARSINSIDER@TITANMAIL.COM](mailto:STARWARSINSIDER@TITANMAIL.COM)

# RED FIVE

## NICK GILLARD'S FIVE BEST SWORD FIGHTS

The stunt coordinator and swordmaster for the Star Wars prequels, Nick Gillard, picks his five favorite duels. En Garde!



The role of swordmaster is nearly a forgotten art in film making. A swordmaster is a specialist in the field of movement with weapons. He creates fights that move, allowing the actors to be confident while carrying out an important part of the story. What does it take for a person to pick up the sword? To be brought to the point of killing another is the highest emotion one can have. The climax of the story may depend on it. Yet the story of the fight must be told not with swords, but through the emotions of the people that wield them.

At the same time, the fight has to be entertaining for the audience. Who are these characters? Where do they come from? What got them here? What is important to them? Their character and situation will tell you how they fight, and the genre will tell you what is allowed in that battle.

Today's sword fights are often done without these questions being asked. Master shots are few and quick cuts in editing are frequent. Sadly, the sword fight has become a great place to get up to get a popcorn refill.

The true swordmaster is an artist the same as any other artist on the set. He knows how to work with the actors, director, and all of the creative people to get it right.

Here are my favorite fights and why they're great!



### THE PRINCESS BRIDE

(1987) FIGHT BY ROBERT "BOB" ANDERSON.

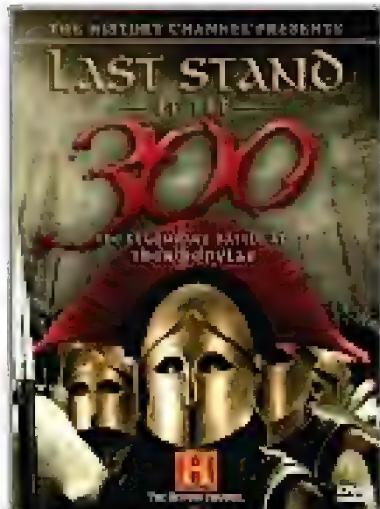
The script read, "And the best fight ever filmed takes place." What we ended up with was one of the most loved and remembered fights ever filmed. Many of the sword moves in this fight start out simple and then turn into short, magical, impossible flurries. The movie is a fairy tale filled with many extraordinary things, and the fight fits the mood of the script perfectly. The fight rehearsal started six weeks before shooting began, yet it was the last scene to be shot. Bob Anderson continued working with the actors and on the fight all the while. Bob's actors kept bringing things to the fight and as their training continued, the actors' confidence grew and more bits were added.

Bob not only completely understands movement and how to make the vision work, he can teach it—something that most people can't do. This fight is a perfect example of what can be achieved by having the right person and taking your time to create it.



### LAST STAND OF THE 300

(2007) FIGHTS BY TIM WESKE



The fights here are very difficult to put together. Most of the time people are put into costumes and told to fight. They then shoot everything and take whatever quick cuts they can grab that look good, add music, sound, and effects and... Presto! Heavy weapons are hard to put together without proper training in the way of fighting.

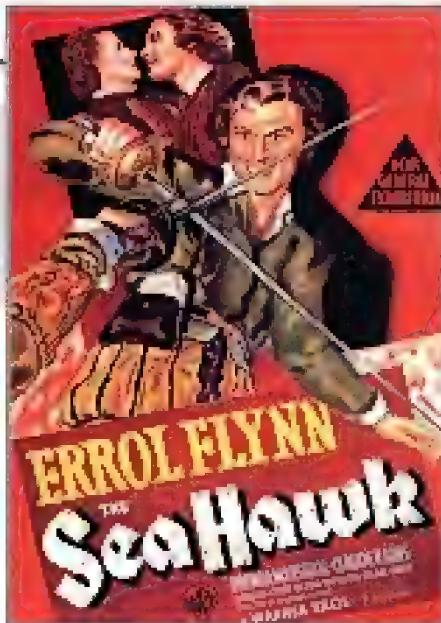
In the phalanx sequences, every movement was choreographed by Weske, as well as every reaction to the hard spear hits. The Spartans fight to the death. The mixture of fighting with heavy weapons, spears, and shields mixed with entertaining cinema movement is captured in these fights. What's more, Weske did these fights with only extras, including those who played small roles in the show. The fights were done so well because of the dedication and talent of the swordmaster. The crew of over 50 extras worked on their own time. It paid off as the fights could be covered with master shots. The actors were confident and well-trained enough so that there were only minor cuts that required bandages.

**3**

## **THE SEAHAWK**

(1940) FIGHT BY FRED CAVENS  
& RALPH FAULKNER

This fight almost became a disaster. The actor who fought Errol Flynn would not learn his fight. Flynn was a trained swordsman and fencer, and worked the fight out with Ned Davenport, the fencing double. The fight moves from room to room and involves many set pieces and props. The timing of the fight is very impressive as is the choreography combined with the speed of the weapons in the master shots. The fight had to be in time with the footwork and the actors' balance to make it work, so the actors not only had do the fight as master shots at a high level with tempo and speed, but they also had to hit marks within the choreography of the fight sequence.

**4**

## **SCARAMOUCHE**

(1952) FIGHTS BY FRED CAVENS

One of the hardest weapons to train in is the small sword. The climactic fight in *Scaramouche* is an incredible display of small sword fighting. Along with the speed and exactness of the weapon, there is the matter of the weapon being seen by the camera. This fight has over 250 sword moves, a huge fight to stage. The fencing doubles had to know what they were doing, and the time it took to put this fight together—even with the experts—was amazing. This fight moves all over a theater, in and out of rooms; props and sets pieces are also used. There is not a glitch in the fighting style of the actors or the doubles because Cavens' training was exact.

**5**

## **STAR WARS: THE PHANTOM MENACE**

(1999) FIGHTS BY NICK GILLARD



I had to put one of my own fights in! For Obi-Wan versus Darth Maul, this was a tough one. *Star Wars* was already so well-established, yet George Lucas told me to reinvent lightsaber fighting and pretty much left me to my own devices.

I decided that the Jedi would be the best sword-fighters in the universe, trained to a point where they would only fight if they absolutely had to. If they did, they would win, without emotion, efficiently, and effectively.

Lucasfilm is a special company to work for. The people understand that it takes time to get perfection, so I was lucky enough to have eight weeks preparation time, and every day with the actors. This allowed us to run the fight in a master shot at speed. By doing it this way, it allowed the director to only punch in on close-ups where necessary.

I was very lucky to have both Ewan McGregor and Ray Park in this fight, both of whom are supreme athletes. They understood what was required, and they nailed it. I'm not a big fan of my own work, but was quite pleased with the outcome of this fight!



# THE DARK SIDE RETURNS...

# NEXT ISSUE

## REVENGE AT LAST!

A complete guide to the explosive final episodes of Season Four of *Star Wars: The Clone Wars*!

## DISPATCHES FROM THE FRONTLINE!

Director Walter Murch on commanding the clones in "The General."



### ULTIMATE FATE!

The authors of the *Fate of the Jedi* series look back.

# STAR WARS

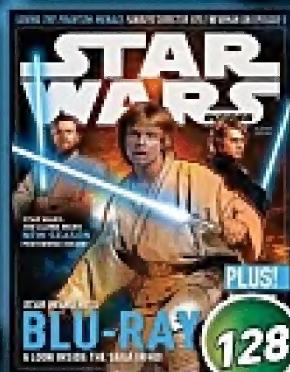
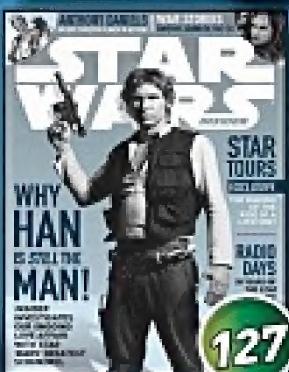
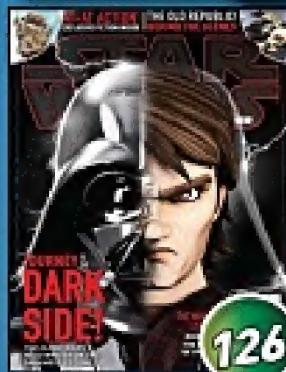
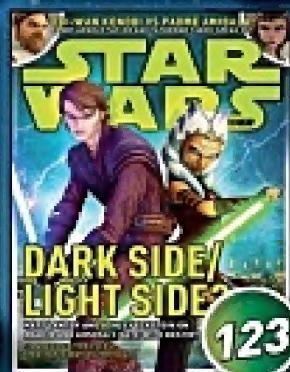
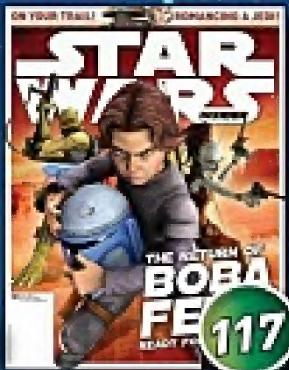
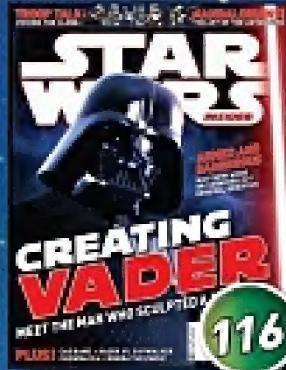
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### 5 FACTS, 1 FAKE ANSWER

The fake fact is number 5. Samuel L. Jackson wanted to play a part in the *Star Wars* prequels on the British talk show, *ITV Friday*. He had claimed that he'd play any role he was offered. George Lucas had just the role for him—*Rock Wedge*.

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